

THEATRICAL ROSTER
(SECOND INSTALLMENT.)

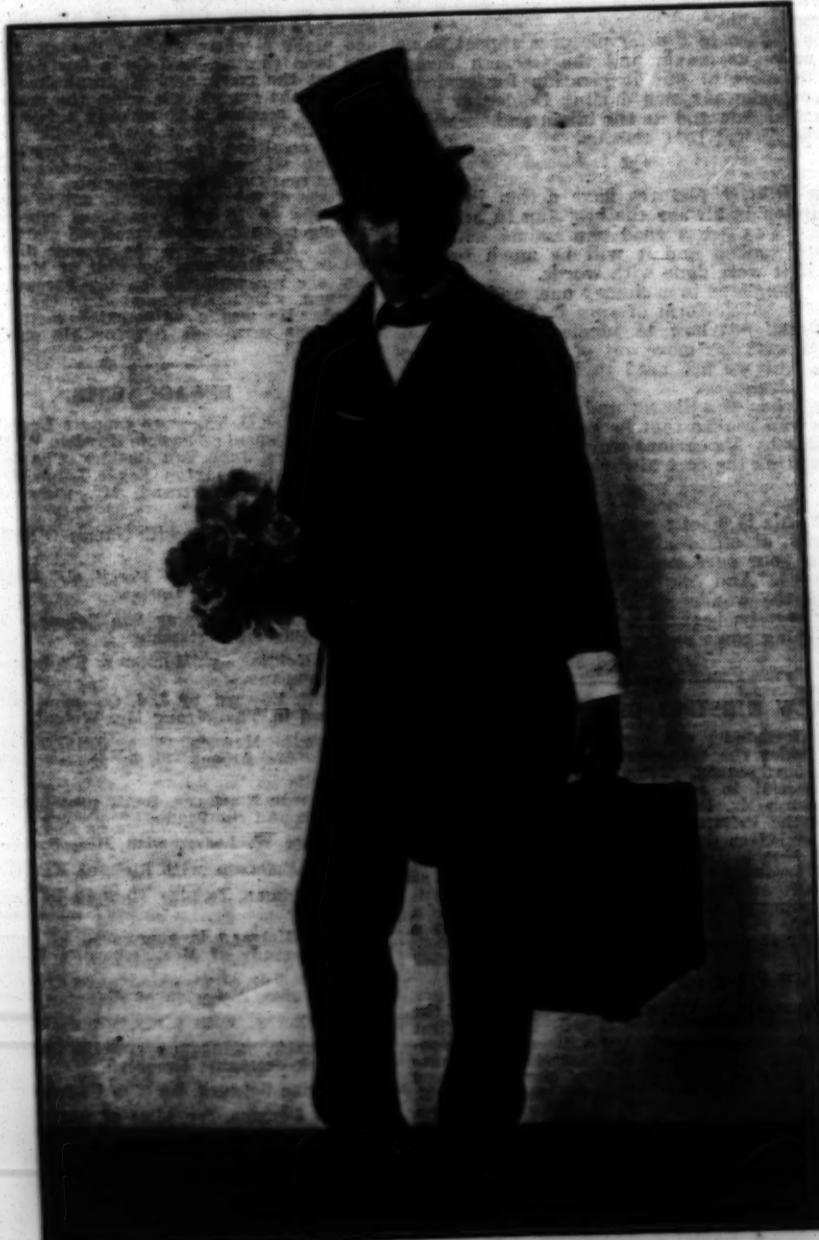
THIRTY-TWO PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLVIII., No. 1,239.

NEW YORK: SATURDAY, SEPTEMBER 20, 1902.

PRICE TEN CENTS.



- EZRA KENDALL,
in The Vinegar Buyer.

Hy.
Mayer

THE MATINEE GIRL



It was the sort of thing you read about. It was afternoon, not golden, but purple, for it was indoors, back in the gloomy dusk of the balcony of a Broadway theatre.

It happens that way, sometimes. There are days so wonderful that one wants to cut them out and put them away as we might a baby's shoe.

There are days that from the time one opens one's eyes in the morning a song is singing. All the music one hears throbs with life, its mysteries, its magic.

Even the piano organ in the street seems a melody that is so glad, and gay, and joyous with laughter that it hurts you. These are the days that life fairly bubbles like champagne, and as you go about you see things transformed from their stupid banality to Burlesque-land, where the men and women are postures; the backgrounds all impressionistic swaths of green; green water and pink trees, and you find your self laughing idiotically at the cable car conductor because his hair is cut in some funny way that makes him look like a Brownie, overgrown and sad, but a Brownie, nevertheless.

We all know that there are days when we go out and meet only beautiful people, happy-eyed, gentle voiced, the children all little angels, the old people silver-haired and sweet. These are the purple days.

Then there are days when the world is ajar. Sounds shriek at us, evil faces confront us at every turn, disagreeable people push us, and pull us, and we want to cry out in nervous agony.

And other days when everything is grotesque, preposterous, mystical, filled with wonderful meanings and strange sounds, that seem like signals of war, or perhaps from some other planet where our unknown friends are calling to us.

But back to the land of afternoon. Perhaps it may seem a common place to you, a mere matinée. But it's all in the way you look at things, believe me!

Mary Cahill was singing a song. I shall always call her Mary now. She has done more than deserve it. A girl who can turn a Broadway theatre into a dreamland with a song.

It was something about a Zoo-oo lady under a banana tree who, it would seem, was making something of a bad break singing at a Zoo-oo man in a way that no lady should do.

She, Mary—not the Zoo-oo lady—stood in a flood of calcium light and the theatre was very dark and still.

But it was a transformation scene—for surely this was not the pert Marie Cahill, of *The Wild Rose*. Nunno! It was a lady resembling Lillian—but with a husky contralto note in her voice that went very well with the Zoo-oo lady.

But the Cahill flippancy had gone—"Nancy Brown" was nowhere—this was a stately dignified young person with no song and dance pretensions whatsoever.

She sang sweetly, surely and with effect. It was artistic, magnetic. This song saves a dray enough lot of nonsense, not amusing except in spots.

After the song and before it, Miss Cahill romped through her part in her usual style. But this song, or rather her way of singing it, gives an idea of what she may be able to do.

Like Warfield, who had his store of pathos so long bottled up in burlesque, Miss Cahill seems to suggest possibilities in the way of dramatic achievement.

The Matinee Boys have already discovered Marie. And there are a few other girls, up to the usual Lederer form and dressed as daintily as dolls.

The result is that the Matinee Boys will flock to the alley. I heard them sighing deeply all around me in the perfume gloom of the balcony.

For the Matinee Boy is no longer seen to select the first row. He is too foxy. The front row is for baldheads, and the stage-door for Johnnies, but the Matinee Boy goes way back.

The first act of Sally is so deliberately copied from *The Auctioneer* that it makes one stand agast. Is it possible that good original ideas are so scarce? And the bobbing soubrette girls shall we never escape them?

This time there are nine of them, so we shall have "homogenettes" from now on. That's a clever idea! More of 'em, you see.

There are not only ideas boldly annexed like this, but stories that have been going the rounds of dinner tables for the last five years.

Why, oh! why is it? With such an extremely clever author, such a smart manager and such a lot of pretty girls!

Perhaps overproduction is the trouble. Harry B. Smith, whom we call the "Village Smith," to distinguish him from the plain or garden Smiths, says in an interview that a writer of comic opera should not write more than one or, at the most, two librettos in a year. Sometimes it's better not to write any. What?

"Mr. Gilbert" he says, "said that he wanted a year for each opera. I have written forty-five in thirteen years."

This must be the trouble. I've always wondered what was the difference between Gilbert and Smith.

Mr. MacAvoy gets about as near Warfield's *Sixty-six on the Bowery* in from the Ghetto. But

he has the funniest thing in the—the—the piece.

It is a song with a changing chorus, each one burlesquing a popular song tune.

The last of the verses tells of a man who is out of work, and finally takes a position in a menagerie where he is given a place as understudy to the lion. He makes up well and deceives the public.

But the tiger in the next cage doesn't like the new lion, and he roars and growls, and finally breaks through the partition.

Then the man sees that further concealment is impossible. So he sings:

"I'm not a regular lion,
I'm just a volunteer."

Mr. MacAvoy is gradually tuning down that air of exuberant familiarity with his audience. But he lapses occasionally and suggests low—very low variety.

They are only occasional lapses, however, and if a gentle roast like this will help to make him understand I don't mind telling him of it.

He's occasionally funny—and he dances capitally.

—

Mr. Herbert is lost in the alley. Herbert can doctor possibly better than any man on the stage to-day, but he should be given wide opportunity. In *The Singing Girl* he had a song with a golf chorus, that he sang with a Scotch accent. It was immense! It was better than any of the men's songs in the alley.

But "Matilda" is good, and Steger has a lovely voice, although he doesn't enunciate. A voice is all right, but you remember the story of the man who married a girl for her singing and found that that was all.

It is an odd thing that there are so many good people in this cast, and yet they do not seem to be conjunctively effective.

This has a great deal to do with the success of a performance of this nature. There must be harmony between all, and there must be temperamental as well as physical contrasts.

But the Cahill song is the prettiest thing that has been sung on Broadway since the "Tell Me, Pretty Maidens," bobbed themselves into popularity.

And probably in a few weeks more one will not recognise Sally, so overgrown will the structure be with the vine of improvement—the well pruned vine.

Floradora was a drowsy enough libretto at first, but it was gradually whipped into lively action. The oddest thing is that we will accept anything in the way of an English libretto, while we want our American dialogue and lyrics to be bright all over.

The reason for this is that English dullness is funny in itself—or seems so to our American perceptions. You hear a really dry, heavy English pun and the character in it appeals to you and you laugh at its stupidity.

But you take an American pun, which is a hybrid sort of a joke and it is flat and flabby. These things cannot be explained, but the American form of fun is distinctive and a bit untranslatable.

The *Florentine Blarney* pictures appeal to us and make us laugh, and the German farces give us most of our inspiration for comedy, but you take our own darling Dooley or even our artful Ade and its the idiom and the slang and the dialect that gets us.

—

The *Blarney* pictures have action in them, and action is always the best fun in any language. You see a good pantomime with not a word spoken and it will be much funnier than if it were done with words.

Our language is a clumsy one, and slang is our only subtle form of speech. Henry James has found out how to juggle with words so that he gets far more out of them than most of us, but we are used to less ornate forms and it dazes us.

But when you dissect and translate his sentences you realize that he gets real values out of words by his curious way of involving them and putting the cart always before the horse.

—

But this is a long way from the alley. You go away, at all events, with the tunes ringing in your ears and pretty girls dancing in your eyes. And you carry away the consciousness of the wonder of Mary Cahill—suddenly grown stately, beautiful, tender and artistic in a smashing gown and a picture hat.

THE MATINEE GIRL.

NEW MINSTREL ORGANIZATIONS.

Low Dostader will head a new minstrel company, under the management of Klaw and Erlanger, next season. John J. McNally will write the material to be used in the performances. This season Mr. Dostader will continue as star of the Primrose and Dostader Minstrels. When he leaves the attraction at the end of the present season, George W. Primrose states that he will organize a new company, to be known as Primrose's All Star Minstrels. J. H. Dasher will be the manager, and the company, that will be a large one, will, it is said, open in August at a

Broadway theatre.

THE CAST OF A COUNTRY GIRL.

The company to appear in *A Country Girl*, the English musical comedy that will have its first American production at Daly's Theatre on Monday evening, will include William Morris, Maudie Ashby, Mollie Stewart, Hallie Mostyn, Harold Viard, Paul Nicholson, Clarence Harvey, W. H. Philip, Lawrence Earle, W. H. Smith, Jefferson Egan, Karl Stoll, N. C. Shaw, Grace Freeman, Genevieve Finley, Helen Marvin, Adela Devorier, Marion Singer, Isabel Delmont, Helen Sherwood, Walker Yates, Grace Graham, Julia Millard, Mary Welch, Alice Campbell, and Sophie Kellie.

A FAMILY REUNION.

Jessie Mae Hall made a flying trip last week to her old home, St. Louis, where her sister, Blanche Hall, and her sister-in-law, Josie Winslow Hall, were appearing in Broadhurst and Currie's production of *Sweet Clover*. They were joined by their mother, Mrs. Josie A. Hall, and their niece, Mrs. Evelyn Hall, who came on from Vinita, Okla., for the occasion. On Friday they gave a dinner to a number of old friends at the Planters' Hotel. Jessie Mae Hall will return to New York the latter part of this week.

A NEW STOCK MANAGER.

Mrs. Genevieve G. Haines has entered into an agreement with Walter N. Lawrence to organize a permanent stock company, to be known as the Genevieve Haines Company, and write for it one modern play yearly. Mrs. Haines, who is the author of *Hearts Afame*, has nearly completed a new drama that she hopes to have the stock company produce in this city next Spring or the following Autumn.

THE DOINGS OF MRS. DOOLEY.

George W. Monroe gave the first performance of *The Doings of Mrs. Dooley*, at Stamford, Conn., last Friday evening before a full house. The new comedy met with a hearty reception.

HERA KENDALL.

The Mission this week publishes as its first issue one of the first portraits taken of Hera Kendall, or Joe Miller in Herbert Bibb Winslow's play, *The Vinegar Boy*, in which character Mr. Kendall will return to the legitimate stage and star this season under the management of Lester and Company. The play is founded upon James Whitcomb Riley's homely and widely read poem of Indiana life, "Joe Miller."

The *Vinegar Boy* relates the life and adventures of Joe Miller, jack-of-all-trades and master of none, except the art of fun making, with cheerful nonchalance he roams through the Middle West peddling musical attachments for sewing machines, that enable the farmers' wives and daughters to enjoy popular melodies while at work. In Indiana Joe chances upon a cross-roads village whose honest natives, charmed with Joe's wit and good humor, persuade him to settle among them.

Miller, being a ready speaker and possessed of the "gift of gab" and the art of story-telling, rapidly makes himself a leading citizen and is ultimately elected the Mayor of the town. A'rik Stripe, who keeps the village tavern, is opposed to Miller, in whose uprightness he sees a means to the scheme of his son Henry, the village lawyer, to marry Mildred Arlington, whose mother is a wealthy widow. Mildred loves Walter Tipton, and the shady village attorney, acting in the interest of Stripe, endeavors to prevent the marriage of the lovers.

Realizing that ridicule is the most potent weapon against villainy, Mildred makes the lawyer and his clients ridiculous and the laughing stock of the village. Local color is sold to persons. The *Vinegar Boy*, and the role of the hero will, it is thought, give Mr. Kendall excellent opportunities to originate a typical and truthful American character.

The scenes show the main and only street of the village, a country inn, and a luxury home in Indianapolis.

WILLARD'S NEW PLAY AND PLANS.

Stephen Phillips is at work upon his new play for E. S. Willard, who hopes to produce it during his American tour this season, that is to be his last, for the present at least. Mr. Phillips has agreed to deliver the manuscript early the coming year, and the play will probably have its initial performance about the beginning of May, in Boston. The story is largely that of David and Bathsheba, but the locale has been completely changed, and the date fixed upon is the seventeenth century. After its production in America the new play will be produced in London, together with Mr. Willard's success of last year, *The Cardinal*.

Mr. Willard's company this season is, as usual, to be half English and half American, and consists of J. G. Taylor, Ernest Roe, Ernest Stalwart, Walter Edmunds, Harry Carr, A. S. Homewood, J. J. Bartlett, H. J. Lansdale, H. Harfoot, Laura Linden, Rose Rossetti, Alice Lonnon, Joan Blair, Mabel Rossetti, and Maude Fasty.

The English members sailed on Sept. 9 on the *Leopoldine* for Montreal, where Mr. Willard's tour commences on Sept. 25. *The Middleman*, *The House's Comedy*, *The Professor's Love Story*, *David Garrick*, *Tom Pinch*, and *The Cardinal* will form Mr. Willard's repertoire for this tour.

A CATASTROPHE IN THE FAR EAST.

Something like consternation prevails in the stricken circles on the continent of India in consequence of a terrible railway fatality near Khasiand, in Upper India. The well-known Henry Stanley's Opera company left the town of Meerut one night recently for the Punjab, by rail. It had been raining hard for a few days, so much so that the track near Khasiand had been damaged to the extent that when the train with the company reached a point only a few miles from the station the front engine sank deep in the earth, resulting in a complete wreckage. In a moment all was confusion, and shrieks and groans rent the still morning air. Almost all the members of the organization, not to speak of the hundreds of Indian passengers who were also passengers on the train, received more or less injuries. All were with the utmost dispatch carried to the European hospital at Meerut, where they are recovering, with the exception of Mr. Trennan, who has succumbed to the injuries received. He was a universal favorite in India, and great sorrow is felt for his untimely and tragic end.

ENGAGEMENTS.

By Walter D. Yager, to support Louis Mann in *Hock*, the *Comique*: Eugene Hayden, W. D. Greene, Tom Astor, June Van Buntirk, Charles Halton, Dennis Molloy, Clayton League, Louis W. Mortdale, Mr. Walsh, B. Bertrand, Mr. Cavanah, T. R. Mills, F. Howard.

Frank A. Connor, with James O'Neill in *The Honor of the Humble*.

Pierce Kingsley, by Percy G. Williams, as Tracy, in *Tracy, the Outlaw*.

Bonnie Bacon, to play Sue Boyce in *Elizabeth Farjeon's Barbara Frietchie*.

Say Goldie, by Mortimer Kaplan, for his stock company.

John G. Edward, by J. J. Coleman, with Harry Beresford in *The Wrong Mr. Wright*.

Elizabeth Mercier Oden d'Hala, by George Greenan for *Among Those Present* with Mrs. Le Moyne.

Bernhardt Niemeyer, for a prominent part in *The Moth and the Flame*.

Theodore W. Leary, with Mrs. Brune.

Evelyn Emerson, with Richard Mansfield.

Elio Sidman, to play Hannah in *Pudd'head Wilson*.

Alfred Hickman is announced as engaged for *The Understudy* at Mrs. Osborne's Playhouse.

J. Straw de Silva, as advance agent for Alan Taber's *Faust*, direction of Shipman Brothers.

Anna Rothe, with Mary Manning.

Angie Sculie, as ingenue with the Columbia Stock company, Brooklyn.

Katherine Schenck, for *The Understudy*.

Madge Douglas, for *Alceste of Old Vincennes*.

John Keefe, by Morris and Hare, to be featured as Baschen in *When Baschen Comes to Town*.

Paula Glor, to play the lead in *The Village Postmaster*.

Through the Actors' Society: T. C. Hamilton, Andrew Robson, Clifford Hippie, Eugenie Blair, Stephen Wright, for the Castle Square Stock company, Boston; Dwight Allen, for the Spooner Stock company, Cincinnati; John Saphore, for Tangier Pictures; Josephine Fay and R. Osborne, for *At Valley Forge*; Eugene Sweet, Phroso, the "Mechanical Doll"; and Charles Rockwood, for *The Gates of Justice*; O. R. Watson, for *A Poor Relation*; Herbert McKinzie, for Captain Molly; Josie Bacon, Louis Lane, and Hudson Latson, for the Pike Stock company, Cincinnati.

Lois J. Kellam and Jamie Wood, with the Chester-De Vondre Stock company.

Frank Lyndon, for the title-role in Alan Taber's *Faust*; also James Kinney, tenor.

Spencer Charters was specially engaged for *The Social Highwaymen</i*

E. L. SNADER

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weeks in each city. The same may be said of Mr. and Mrs. Brough, whose Australian tour will terminate a few weeks hence.

Alfred Danner's seasons are somewhat erratic. Sometimes they extend over several months, and occasionally they last only a short time. Like most of his fellow managers he is opposed to the matinee system, that both J. C. Williamson and George Munro have found successful, being a great convenience to residents in city suburbs.

Among the vaudeville managers, Harry Richards takes the lead. He has theatres in Sydney, Melbourne, Adelaide, Brisbane and Perth, which constitute his having several companies in addition to that touring New Zealand. In this way he is enabled to meet the heavy expenses incurred in introducing Shadow, Cleopatra and other stars to Australasian audiences. To maintain the monopoly he has so long enjoyed, Mr. Richards' purpose breaking up his beautiful Australasian home, one of the most charming in Sydney, and residing six months of the year in London, with occasional trips to America.

Henry Lee and Real have two theatres, the Sydney Palace and the Melbourne Bijou, that are at present occupied by comedy companies, the World's Entertainers being split up into three companies, one of which, that in New Zealand, is doing splendid business.

Peter R. Dix has several theatres and halls in New Zealand, his companies including, by arrangement, many of the stars arriving in Australia. His major engagements to other managers.

In Tasmania, John Fuller has made a fair start in establishing a permanent home for vaudeville, but at present is unable to arrange for visits from the more expensive class of artists. There are numerous small companies on tour in Australia, but none sufficiently important to mention.

The difficulties of conducting a circuit are greater here than in America. The State-owned railways afford few, if any, facilities for the conveyance of scenery and properties, the interstate steamers being largely utilized for this purpose. Then the distances are enormous, making the fares payable by a company a heavy sum in the aggregate. This gives comedy and vaudeville troops an advantage, they not being encumbered with a costly dead weight of scenery.

Offerings like A Message from Mars and The Runaway Girl represent the class most suitable for circuit purposes in Australasia. There must be no elaborate scenery or machinery, no costly spectacular effects, or "hosts of supernumeraries," but if the production be bright and attractive it will pay all the same. Provincial playgoers wish to be amused. Effect this and there will be no lack of dollars in the treasury chest.

Sydney, Aug. 4.
The Brough's farewell season at the Theatre Royal is passing out in a very satisfactory manner. When We Were Twenty-one made way on Saturday last for Pino's Iris, that was welcomed by an overflowing house. Opinions of this play are at present divided and for the present suffice it to say that both mounting and interpretation leave nothing to be desired.

Bland Holt has also changed his bill at the Lyceum, where he has had a splendid success with The Great Ruby. On Saturday With Flying Colors met with a very good reception.

John F. Sheridan on the same night produced for the first time in Sydney The Lady Slave. Apparently no pains or money have been spared to make this unusual entertainment a success, and I doubt very much whether a change of bill will be required at the Criterion for some time to come.

Frank Thornton has entered on his last week at the Palace, where A Little Ray of Sunshine has not nearly run out in popular favor, but has to make way for J. C. Williamson's Musical Comedy company, that will open at this theatre on Saturday next in San Toy, that has been a great success both in Melbourne and Brisbane.

Cleopatra is back at the Tivoli and is as big a drawing card as ever. Mark Anthony is also in the bill. The Florens Family have gone over to Richards' Melbourne Hall.

On Saturday last there were several changes of bill at the Melbourne theatres. A Chinese Honeymoon, that closed its season at the Princess' Theatre on Friday, has gone up to Brisbane, Queensland, and its place has been taken by the Sweet Nell of Old Drury company, that since leaving Sydney has appeared in Ballarat and Bendigo.

At Her Majesty's, The Circus Girl has been withdrawn in favor of The Runaway Girl.

Anderson's company at the Royal have produced for the first time in the Antipodes The Worst Woman in London.

Henry Lee and Janet Waldorf are appearing at the Bijou in Cyrano de Bergerac, and Melbourne press notices are of a laudatory nature.

The Willoughby-Gosch company are at Perth, West Australia, where The Wrong Mr. Wright has caught on.

Sydney, Aug. 2.
Harry Richards has just returned to Sydney after visiting his West Australian interests.

George Rignold is selling out his Australian interests prior to returning to England. He is writing with the Australian rights to Fedora, Romeo and Juliet, and The Lights of London.

Jess Gandy, the cellist, had a good Sydney season and has left for Brisbane. A. H. Cashy is still managing him.

Belle Moore has been appearing at Newcastle, New South Wales, in her old success, Street Girl.

Commander F. H. Brownlow, the newly appointed head of the New South Wales Naval Forces, is a brother of the tuneful baritone, Wallace Brownlow.

Madam - left London on Aug. 2 for Australia. The cable informs us that her box office off from Euston Station was a most enthusiastic one. King Edward sent her a farewell message, and one of the Rothschilds gave her a diamond and turquoise necklace.

At the close of the Brough Comedy company's Sydney season the company will leave for West Australia and thence to Calcutta on Nov. 10. Adelphi, Swan and Shanghai, at which last named city the organization will disband. Mr. and Mrs. Brough purposed visiting America, but is now given up for them.

Mr. Henry Irving and Ellen Terry have, we are informed, made definite arrangements for an Australian visit. It is generally understood that the tour is to be to George Munro's colony.

Mr. Munro, by the way, is preparing for the visit of another grand opera company.

J. C. Williamson states that he has practically arranged a world's tour of Three Little Maids. The Men is for the company, that will include Miss May and George Huntley, to first visit America and then come here about June next.

A decision has not been arrived at as yet with regard to rebuilding the recently burned Her Majesty's Theatre, Sydney.

Harry Palmer, who recently returned from America, is to play the name part in Williamson's Australian production of Sherlock Holmes. The tour opens in Perth, West Australia, and Sydney dates are in October next.

All our managers are offering to give benefits to relieve the sufferers in the recent Mt. Kembla colliery disaster at Wollongong, near Sydney.

Sydney, Aug. 12.
Pino's Iris has been withdrawn from the Royal after a week's run and the remaining three

▲ HIT! A HIT!! A HIT!!!

LOOPING THE LOOP

The One Big Farce Comedy Success of the Season.

READ THE OPINIONS OF MANAGERS AND THE PRESS.

Worcester, Mass., Lothrop's Opera House, Work of Sept. 1, 1892, \$1,000.00, Gross.

"Banter business in the history of the house; hundreds turned away at every performance." —ALF. T. WILTON, Mar.

Worcester Evening GAZETTE, Sept. 2, 1892.—"Looping the Loop" is a hit, it is a big hit. There isn't a weak spot in the comedy. The music is charming, and of the vivacious sort which is so delightful.

Worcester DAILY TELEGRAM, Sept. 2, 1892.—"Looping the Loop" is arranged for laughing purposes only, and the object of the author is fully realized, for there are hundreds of spots where laughs come without an effort. The piece unquestionably has made a hit.

Worcester HERALD, Sept. 2, 1892.—It is seldom that a farce comedy is seen that has so many popular scenes in it as has "Looping the Loop." It scored a great success.

Worcester EVENING POST, Sept. 2, 1892.—It is characterized with everything that is good and wholesome in a clean farce and was greeted with applause in every act.

THE MESSENGER, Sept. 4, 1892.—Without exception, taking only into consideration the ninth provoke and laughter inducing situations, the verbal fun may be cited as the most laughable play seen here in a long time.

75 CENTS, NEWSPAPER HALF-TONES.



The above is a sample of our 75c. Newspaper Half-tones for Posters, Newspapers, Letter-heads, etc. Special price for large ones. Send us for a trial order and we will send you what appears to be a winner in "Looping the Loop," which opened a three days' engagement at the Grand Opera House yesterday afternoon to a large audience, while in the evening people were turned away. That the piece pleased them we can't say, but we can say that the audience was a good one, and that the piece is a good one.

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131 West 42d Street.

Weeks of the Brough's farewell season will be occupied with revivals of their favorite past successes. I notice, by the way, that Robert Brough's old partner, Dion Boucicault, is to appear in Iris at your Criterion Theatre.

San Toy made its Sydney bow on Saturday before an audience that uncomfortably filled the pretty Palace Theatre. Judging by its reception the offering will repeat in Sydney the success it has achieved elsewhere. Rose Munro was well placed as San Toy, the most important part, up to the present, that has fallen to her lot.

J. C. Williamson will produce Sherlock Holmes in Melbourne, Sept. 13, and here the following month. Owing to the success of the play, with Harry Plummer in the title-role, in Western Australia, H. Vincent, J. C. Williamson's manager, has extended the season there and arranged for a season in Adelaide, South Australia, to follow.

Melbourne attractions at time of writing include Cyrano de Bergerac, in which Henry Lee is scoring handsomely; Sweet Nell of Old Drury, and The Runaway Girl.

Charles Colly and Alice Way returned to your side by the last "Prison mail steamer."

Alma Grey, the clever Australian child actress, has a Christmas engagement in Edinburgh, Scotland.

Jessie Opie has concluded her engagement with J. C. Williamson and signed with Harry Richards.

The Willoughby-Gosch company is having some trouble in Melbourne, owing to an alleged piratical production of The Wrong Mr. Wright.

During Sandow's Australian tour Harry Richards is raising the prices at the Hall, where the strong man is in the bill. His Australian season has just concluded.

The Hawtree Comedy company had a successful three weeks' season at Ballarat, Victoria. Nellie Mortine, of this company, will soon return to London, and her place will be filled by Miss G. B. Lewis.

The World's Entertainers are due to open in South Africa early in September. The performers going there from here include the Ferraris, Ruth and Rudd, Vi Elliott, Alan Shaw, Flatt and Sutherland, Miss Gossman's Pickaninnies, Salerno, and Charlie Sweet.

Harry Richards will send a variety company to New Zealand toward the end of this year. Jess Gandy is at present touring in New Zealand colonies.

George Munro's Opera company, now in Brisbane, open at the Sydney Royal on Aug. 20.

J. D. Ashby, of Kelly and Ashby, the billiard-table acrobats, lately with the World's Entertainers, is taking a company to Moorland.

Miss and Miss George Munro's new costume play in which Nellie Stewart is to appear, is now in rehearsal in Melbourne.

Henry Lee is credited with the translation of Cyrano de Bergerac, as produced by him at the Melbourne Bijou.

Perth, West Australia, that is rapidly coming to the front as a theatrical center, is to have a larger theatre built shortly.

H. NEWTON DALE.

* * * Where Tales Grow Small. *

A HOT CAMPAIGN OF LAUGHTER.

All Records Broken Everywhere.

Holyoke, Mass., Empire Theatre, Sept. 6, 9 and 12, 1892, \$1,000.00—Six Shows.

"Looping the Loop" scored a tremendous hit. Will you give a return date at any time? —T. F. MURRAY.

Holyoke TELEGRAM, Sept. 6, 1892.—No such hit has been made in this city since the Bay's appearance in "A Hot Old Thing" five years ago. The theatre was crowded last night and from the top to the fall of the curtain the audience laughed till the tears rolled down their cheeks.

Holyoke TRANSCRIPT, Sept. 9, 1892.—"Looping the Loop" scored a big hit last night at the Empire Theatre. It is as full of music, handsome costumes, clever men and fun as one could wish. The chorus was notably large and well trained, and came with a pleasing vim. The "Looping the Loop" scene of the second act was a taking feature.

FOR OPEN TIME address

ALF. T. WILTON,

Lothrop's Opera House, Worcester, Mass.

Springfield, Mass., Grand Opera House, Sept. 11, 12 and 13, 1892, \$1,000.00—Six Shows.

You have got a great box-office winner in "Looping the Loop." Your business was the largest in the history of the house. —CHARL. W. FONDA, Mar.

Springfield REPUBLICAN, Sept. 12, 1892.—A dozen of young women who were used stars and wore attractive costumes added a spectacular element that was popular.

Springfield UNION, Sept. 12, 1892.—Some excellent numbers are introduced. These, together with several good specialties serve to make the play a success.

Springfield NEWS, Sept. 12, 1892.—Alf. T. Wilton has what appears to be a winner in "Looping the Loop," which opened a three days' engagement at the Grand Opera House yesterday afternoon to a large audience, while in the evening people were turned away. That the piece pleased them we can't say, but we can say that the audience was a good one, and that the piece is a good one.

As they are variegated, diversified, and sentimental songs of love. In addition there are a number of pretty girls who know how to sing, and the choruses are a delight to listen to.

TO MANAGERS!

IN THE GOOD OLD SUMMER TIME.

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DATES AHEAD

*Democrats and agents of working-classmen and
peasants are asked that this document shall be
published. To receive publication in the newspaper
"Sloboda Slova" and to reach us as far before that date.*

DRAKENS GUNPOWDER

- A JEWISH TYPE (Western; Morris H. Morris, mgr.); N. E. Taylor, nat.; North Haven, Conn., Sept. 16. Hollis B. Allens 20, George 22, Pleasant 22, Allard 22.

A MUSICAL TYPE (Western; Morris H. Morris, mgr.); Great Bowls, Sept. 12; Dawson, La., Sept. 13. 18. Gould 22, Glendale 22, Louisville 22, New Orleans 22, Shreveport 22.

A PUPPY KID (Gloria Stromberg, mgr.); Harry Miller, Sept. 12. 22. 24. Fresno 22, New Haven, Conn., 22. 24. 26. Little Rock, Oct. 4-5.

A RINGER UP STATE (See Western, 22.); Dawson, La., Sept. 12; Greer, Okla., 12; Columbia 22, 24. 26. Tulsa 22, 24. Memphis 22, 24. 26. St. Louis 22, 24. 26. Oliver, Ill., 22; Peoria 22, 24. 26. Fort Smith 22, 24. 26. 28. 30. 32. Dallas 22, 24. 26. 28. 30. 32.

A COUNTRY KID (Gloria Stromberg, mgr.); Harry Miller, Sept. 12. 22. 24. 26. Fresno 22, New Haven, Conn., 22. 24. 26. Little Rock, Oct. 4-5.

A FARMERS' CHAMPS (Faxon, Dr. S. S., New Castle, Del., Sept. 12. 22. 24. 26. 28. 30. 32. 34. 36. 38. 40. 42. 44. 46. 48. 50. 52. 54. 56. 58. 60. 62. 64. 66. 68. 70. 72. 74. 76. 78. 80. 82. 84. 86. 88. 90. 92. 94. 96. 98. 100. 102. 104. 106. 108. 110. 112. 114. 116. 118. 120. 122. 124. 126. 128. 130. 132. 134. 136. 138. 140. 142. 144. 146. 148. 150. 152. 154. 156. 158. 160. 162. 164. 166. 168. 170. 172. 174. 176. 178. 180. 182. 184. 186. 188. 190. 192. 194. 196. 198. 200. 202. 204. 206. 208. 210. 212. 214. 216. 218. 220. 222. 224. 226. 228. 230. 232. 234. 236. 238. 240. 242. 244. 246. 248. 250. 252. 254. 256. 258. 260. 262. 264. 266. 268. 270. 272. 274. 276. 278. 280. 282. 284. 286. 288. 290. 292. 294. 296. 298. 300. 302. 304. 306. 308. 310. 312. 314. 316. 318. 320. 322. 324. 326. 328. 330. 332. 334. 336. 338. 340. 342. 344. 346. 348. 350. 352. 354. 356. 358. 360. 362. 364. 366. 368. 370. 372. 374. 376. 378. 380. 382. 384. 386. 388. 390. 392. 394. 396. 398. 400. 402. 404. 406. 408. 410. 412. 414. 416. 418. 420. 422. 424. 426. 428. 430. 432. 434. 436. 438. 440. 442. 444. 446. 448. 450. 452. 454. 456. 458. 460. 462. 464. 466. 468. 470. 472. 474. 476. 478. 480. 482. 484. 486. 488. 490. 492. 494. 496. 498. 500. 502. 504. 506. 508. 510. 512. 514. 516. 518. 520. 522. 524. 526. 528. 530. 532. 534. 536. 538. 540. 542. 544. 546. 548. 550. 552. 554. 556. 558. 560. 562. 564. 566. 568. 570. 572. 574. 576. 578. 580. 582. 584. 586. 588. 590. 592. 594. 596. 598. 600. 602. 604. 606. 608. 610. 612. 614. 616. 618. 620. 622. 624. 626. 628. 630. 632. 634. 636. 638. 640. 642. 644. 646. 648. 650. 652. 654. 656. 658. 660. 662. 664. 666. 668. 670. 672. 674. 676. 678. 680. 682. 684. 686. 688. 690. 692. 694. 696. 698. 700. 702. 704. 706. 708. 710. 712. 714. 716. 718. 720. 722. 724. 726. 728. 730. 732. 734. 736. 738. 740. 742. 744. 746. 748. 750. 752. 754. 756. 758. 760. 762. 764. 766. 768. 770. 772. 774. 776. 778. 780. 782. 784. 786. 788. 790. 792. 794. 796. 798. 800. 802. 804. 806. 808. 810. 812. 814. 816. 818. 820. 822. 824. 826. 828. 830. 832. 834. 836. 838. 840. 842. 844. 846. 848. 850. 852. 854. 856. 858. 860. 862. 864. 866. 868. 870. 872. 874. 876. 878. 880. 882. 884. 886. 888. 890. 892. 894. 896. 898. 900. 902. 904. 906. 908. 910. 912. 914. 916. 918. 920. 922. 924. 926. 928. 930. 932. 934. 936. 938. 940. 942. 944. 946. 948. 950. 952. 954. 956. 958. 960. 962. 964. 966. 968. 970. 972. 974. 976. 978. 980. 982. 984. 986. 988. 990. 992. 994. 996. 998. 999. 1000.

COMEDY. (See "Drama," etc.)

THE DANCE OF DEATH. (Opera; Boston, Mass., Sept. 20-21, 23-24, 26-27, 29-30, 32-33, 35-36, 38-39, 41-42, 44-45, 47-48, 50-51, 53-54, 56-57, 59-60, 62-63, 65-66, 68-69, 71-72, 74-75, 77-78, 80-81, 83-84, 86-87, 89-90, 92-93, 95-96, 98-99, 101-102, 104-105, 107-108, 110-111, 113-114, 116-117, 119-120, 122-123, 125-126, 128-129, 131-132, 134-135, 137-138, 140-141, 143-144, 146-147, 149-150, 152-153, 155-156, 158-159, 161-162, 164-165, 167-168, 170-171, 173-174, 176-177, 179-180, 182-183, 185-186, 188-189, 191-192, 194-195, 197-198, 199-200, 202-203, 205-206, 207-208, 210-211, 213-214, 215-216, 217-218, 220-221, 223-224, 226-227, 228-229, 231-232, 234-235, 237-238, 240-241, 243-244, 246-247, 249-250, 252-253, 255-256, 258-259, 261-262, 264-265, 267-268, 270-271, 273-274, 276-277, 279-280, 282-283, 285-286, 288-289, 291-292, 294-295, 297-298, 299-300, 302-303, 305-306, 308-309, 311-312, 314-315, 317-318, 320-321, 323-324, 326-327, 329-330, 332-333, 335-336, 338-339, 341-342, 344-345, 347-348, 350-351, 353-354, 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685-686, 688-689, 691-692, 694-695, 697-698, 699-700, 702-703, 705-706, 708-709, 711-712, 714-715, 717-718, 720-721, 723-724, 726-727, 728-729, 731-732, 734-735, 737-738, 740-741, 743-744, 746-747, 749-750, 752-753, 755-756, 758-759, 761-762, 764-765, 767-768, 770-771, 773-774, 776-777, 779-780, 782-783, 785-786, 788-789, 791-792, 794-795, 797-798, 799-800, 802-803, 805-806, 808-809, 811-812, 814-815, 817-818, 820-821, 823-824, 826-827, 828-829, 831-832, 834-835, 837-838, 840-841, 843-844, 846-847, 849-850, 852-853, 855-856, 858-859, 861-862, 864-865, 867-868, 870-871, 873-874, 876-877, 879-880, 882-883, 885-886, 888-889, 891-892, 894-895, 897-898, 899-900, 902-903, 905-906, 908-909, 911-912, 914-915, 917-918, 920-921, 923-924, 926-927, 928-929, 931-932, 934-935, 937-938, 940-941, 943-944, 946-947, 949-950, 952-953, 955-956, 958-959, 961-962, 964-965, 967-968, 970-971, 973-974, 976-977, 979-980, 982-983, 985-986, 988-989, 991-992, 994-995, 997-998, 999-1000, 1002-1003, 1005-1006, 1008-1009, 1011-1012, 1014-1015, 1017-1018, 1020-1021, 1023-1024, 1026-1027, 1028-1029, 1031-1032, 1034-1035, 1037-1038, 1040-1041, 1043-1044, 1046-1047, 1049-1050, 1052-1053, 1055-1056, 1058-1059, 1061-1062, 1064-1065, 1067-1068, 1070-1071, 1073-1074, 1076-1077, 1079-1080, 1082-1083, 1085-1086, 1088-1089, 1090-1091, 1093-1094, 1096-1097, 1099-1100, 1101-1102, 1104-1105, 1107-1108, 1110-1111, 1113-1114, 1116-1117, 1119-1120, 1122-1123, 1125-1126, 1128-1129, 1131-1132, 1134-1135, 1137-1138, 1140-1141, 1143-1144, 1146-1147, 1149-1150, 1152-1153, 1155-1156, 1158-1159, 1161-1162, 1164-1165, 1167-1168, 1170-1171, 1173-1174, 1176-1177, 1179-1180, 1182-1183, 1185-1186, 1188-1189, 1190-1191, 1193-1194, 1196-1197, 1199-1200, 1202-1203, 1205-1206, 1208-1209, 1211-1212, 1214-1215, 1217-1218, 1220-1221, 1223-1224, 1226-1227, 1228-1229, 1231-1232, 1234-1235, 1237-1238, 1240-1241, 1243-1244, 1246-1247, 1249-1250, 1252-1253, 1255-1256, 1258-1259, 1261-1262, 1264-1265, 1267-1268, 1270-1271, 1273-1274, 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THE USHER



It is rarely good policy for a dramatist—or an actor either, for that matter—to answer his critics. That so-seasoned a veteran as A. W. Pinero should yield to the temptation of taking up the cudgels in behalf of one of his own plays is rather surprising. To be sure the impulse of a writer to defend his work against criticism that he resents because he believes it to be unjust, or narrow, or ignorant is natural, but, to quote the words of one of Thomas Hardy's Wessex folk, "a short mouth spills no ink."

Mr. Pinero has been led into a controversy with Sir Edward Russell in London about *The Gay Lord Quex*. Sir Edward on a public occasion denounced this play as iniquitous in its influence, and then the author leveled his lances at Sir Edward through the columns of a newspaper. Pinero is a better dramatist, it appears, than a controversialist. The result is that at last accounts Sir Edward had the best of the discussion. Sir Edward says that "if a play is non-moral, while the tone of the character of its main person is lascivious, it ought to be condemned," and he asserts that the success of such a play as *The Gay Lord Quex* might have landed the English stage in another drama of the Restoration. Pinero in reply says that "Sir Edward Russell is non-progressive—he has stood still while the English drama has taken strength, drawn closer to life and advanced."

If dramatists were to resort to the press to defend their works from criticisms that they deem unfair, uninformed or incompetent they would have little time for anything else. Plays have a way of speaking for themselves and they speak directly to the public. It is the public and not the critics, who rarely benefit the dramatist with valuable censure or suggestions, to whom the dramatist should look chiefly, and whose approval or disapproval he should studiously regard.

Miss Bingham, in Chicago, has met with considerable criticism of an adverse nature owing to the objections stated there to the tone and character of her play, *A Modern Magdalen*. Miss Bingham, in a published interview, expresses her regret that Chicago should feel as it does about her offering. "The worst thing that can be said about it in truth," she asserts, "is that it is a problem play."

Miss Bingham adds that *A Modern Magdalen* "may not please Chicagoans, but that involves merely a question of taste. The trouble is that Chicago does not like any play or any actress that New York has honored with its approval. Chicago does not like New York or anything that the Eastern city is fond of."

Quite apart from the question of the moral or immoral effect of *A Modern Magdalen*, Miss Bingham falls into error in her views as to the feelings of Chicago people with respect to this city in matters dramatic. Chicago has a habit of judging independently of new productions, it is true, but there is no reason to believe that its opinions are biased one way or the other by those of New York. As a matter of fact, it is well known that the standards of taste in New York are so varied, owing to the mixed and floating population, that the success or non-success of a play here frequently has little weight elsewhere, since experience has shown that New York is of necessity, owing to the component parts of its playgoing public, catholic in its endorsements and its rejections.

Chicago's public is discriminating and unprejudiced, and the majority of Chicago's dramatic critics are like the Chicago public. Indeed, there is possibly no city in the United States where dramatic criticism is better represented than in the great city by the lake.

Sarah Bernhardt is going to Berlin to play, and it is reported that the newspapers there are divided as to whether the French actress' visit will be valuable or not to German dramatic art. Sarah herself, it will be remembered, some years ago announced that she would never play in Germany, for patriotic reasons. Evidently she has grown wiser as she has grown older.

Young Laurence Irving, who spent a part of the Summer in this country, sailed home to England a few days ago. Before leaving he was interviewed on several questions and among other things expressed himself rather amicably with respect to our dramatic critics. He said he had much the same opinion of them as they had of him, which was that they might have done better in some other line. "One of my best friends is a dramatic critic. With all modesty I can say I thought him one of your best dramatic critics, since he always discredited my efforts to act. But

he is giving up dramatic criticism. Let him sigh with relief—and let us."

William Winter has just returned to New York from his long holiday in Southern California and has resumed his review of the drama in the Tribune.

The custom of auctioning seats for important or popular dramatic events is growing. Weber and Fields have carried out the plan at their Music Hall for some time. Mr. Belasco is not to auction the seats for the opening of his Belasco Theatre, but he will sell them by private subscription. In Boston Liebler and Company will auction the seats for the entire first week of Duse's engagement at the Tremont Theatre. It will be interesting to learn the results of this last deviation from established custom. The experiment of selling four performances in this manner will be successful if the interest in the great Italian actress is sufficiently great at the Hub.

Sir Henry Irving is really better off through the dissolution of the company that has managed the Lyceum Theatre and had a finger in the profits of his tours during the past two or three years. Sir Henry's American engagements have been highly successful, but the Lyceum Theatre has not paid. Consequently Peter was robbed to pay Paul. Hereafter he will reap the rewards of his own achievements.

GEORGE H. PRIMROSE'S PROJECT.

The announcement in another column of this number that George H. Primrose, of whom an excellent likeness appears on this page, is to organize a new minstrel organization next season that he intends to make one of the largest on record, comes as no surprise to the public. Mr. Primrose has been widely known as a minstrel manager and organizer for twenty years, as well as a per-

sonal manager for Madame Ottilie Skinner produced his dramatization of Mrs. Henry Herbert's novel, *Laurette*, made by himself and Andrew Darragh, at the Green Bay Theatre, Green Bay, Wis., and many evenings before an audience that included the Governor and members of the Legislature of Wisconsin, paid tribute to Mr. Skinner, his associates and the play. Among those present was Miss Catherine.

The first scene of the play is at the house of Count de Chastenot, where Laurette, thought to be a Michaelite, is brought up. A surgical operation is performed upon her by Dr. Chastenot, during which his companion, the Bourbonnais family in France, and particularly Louis XVI, is killed. In Chastenot's words, "Laurette is a youth who was born while abroad and whom her father said was the French Dauphin. Thomas Williams, who is reported to be Laurette's father, is questioned concerning him but refuses to reveal his identity. He consents, however, to Laurette's adoption by de Chastenot upon payment of a certain sum. At this juncture Laurette recovers consciousness and seeing Eagle reading a book, formerly the property of Marie Antoinette, calls for it, saying it was his mother's.

The second act is laid at Lake George, where

Laurette has returned to the Michaelite tribe. He has by this time fallen in love with Eagle, but is angry that she desires to leave him because more civilized. Eagle learns that Laurette is the real Dauphin and has been brought to America in charge of Dr. Chastenot. She visits Laurette and they go together to France, where the third act takes place. The scene is in the palace of the Tuilleries, where Laurette meets the Emperor Napoleon and in a wavy conflict comes out triumphant.

In the fourth act Laurette goes to visit her uncle at Mitzia, Russia. He is received coldly, however, and becomes disengaged. After the interview with his uncle Laurette returns to America and believes that his sweetheart has forsaken him. The last act is at Green Bay, Wis., where Laurette comes and finds a colony. Here she receives news of Napoleon's fall and calls to Eagle. The Bourbon faction clamors for him to return and gain his throne, but Laurette leaves of their supplications in vain and remains at Green Bay to wed Eagle de Ferrier.

Green Bay was a most appropriate place for the first performance, inasmuch as many of the inhabitants believe that the Rev. Father Williams, who lived there for many years, was actually the missing Dauphin of France. The play, as is usual with Mr. Skinner's productions, was handsomely and accurately staged and held the interest of those present until the end. Mr. Skinner as Laurette; his wife, Maud Durbin, as

PERSONAL



Photo by Harry Weston Studio, New York.

BOYD.—Anna Boyd has returned from the country to begin preparations for her starring tour under the management of P. Madole in a new comedy by Ralph Skinner, to be produced in October.

BINGHAM.—Amelia Bingham is considering a revival of *The Taming of the Shrew*, in which, if it materializes, she will be seen as Katherine, and Henry E. Dixey as Petruchio.

CROSSMAN.—Henrietta Crossman and her company will make a tour to the Pacific Coast next Spring. Miss Crossman will appear in her present vehicle, *The Sword of the King*, *Mistress Nell* and *As You Like It*. She will probably play two weeks in Denver and three weeks in San Francisco. The other important cities of the West will also be visited.

MILLIKEN.—Sandol Milliken has been engaged to originate the principal feminine role in Clyde Fitch's new comedy, *The Bird in the Cage*, that will be produced in Boston, in November. The author has called that he will sail shortly for America to rehearse this play as well as *The Girl With the Green Eyes*, in which Clara Bloodgood is to star.

JEFFERSON.—Joseph Jefferson will begin his customary Fall tour at the Colonial Theatre, Boston, on September 29, during which he will play two weeks at the Harlem Opera House in this city. Mr. Jefferson's repertoire, as for many years, will embrace *Rip Van Winkle*, *The Rivals*, *The Cricket on the Hearth* and *Lend Me Five Shillings*.

BRUNE.—Mrs. Brune will give the first performance of E. Marion Crawford's new play, *Uorna*, at the Academy of Music, Norfolk, Va., next Monday.

TRESCOTT.—Virginia Drew Trescott will be the principal player in Verma Wood's dramatization of Ouida's novel, *Lord Strathmore*, that is soon to be produced by David Traitel. Miss Trescott will have the role of Lady Vavasour.

PAULL.—William Paull, the English baritone, has been engaged by Henry W. Savage for the Castle Square Opera company, that will open its season in Boston next Monday.

WALLER.—Mrs. Lewis Waller, the English actress, is planning an American tour in Kipling's *The Story of the Gadsby*.

ZANGWILL.—Israel Zangwill, the Jewish playwright and author, according to a report from England, has been seriously ill at his home in the suburbs of London, and is, as yet, hardly out of danger.

READY.—William Marion Ready, editor and proprietor of the *St. Louis Mirror*, is to be congratulated on the success of that journal, a token of which success is seen in its new and improved title-page and an unique new dress of type. Mr. Ready's *Mirror* is the most vigorous, individual and interesting publication of its kind in the West.

MACDONOUGH.—Glen MacDonough has been engaged to make the dramatization of Onoto Watanna's story, "A Japanese Nightingale."

DITHMAR.—Edward A. Dithmar, formerly dramatic critic of the *New York Times*, and recently London correspondent of that journal, has been recalled to edit *The Times Saturday Book Review*.

HAWTHRAY.—Charles Hawtrey, the English actor-manager, was married on Sept. 3, on the Island of Guernsey, to Helen May Durand, daughter of the late Haviland Durand, vicar of Barley, Berkshire, Eng.

DROUT.—Robert Drouet is playing a stock starring engagement of six weeks with the Proctor Stock company in Montreal, Can.

WILSON.—Francis Wilson and his family arrived from Europe on Saturday. Mr. Wilson will soon commence his season in *The Torador*. He has secured several new vehicles, intended for prospective productions.

SOHERN.—E. H. Sothern, accompanied by the principal member of his supporting company this season, Rowland Buckstone, arrived from abroad on the *Umbria* last Saturday. After Mr. Sothern's New York engagement at the Garden Theatre he expects to make an elaborate revival of *Romeo and Juliet*, to be presented on the road the coming Spring and in this city next Fall. Mr. Sothern has obtained a new play by Justin Huntley McCarthy, named *The Proud King*, that he also intends to produce next season. He has also acquired a new play, in blank verse, by Ernest Lacy, of Philadelphia, that concerns the character of Oliver Cromwell, and another entitled *David*, by C. T. Rice, of Louisville, Ky.

GEORGE H. PRIMROSE.

former of more than ordinary merit, so that his present intentions claim the attention of amusement seekers to a considerable degree. Next season Mr. Primrose will not be associated with any one in the proprietorship of his organization, although J. H. Decker, who has been with Mr. Primrose's enterprise for seventeen years and who is considered by him the ablest minstrel manager in the country, will continue in the capacity of general manager. During his long career Mr. Primrose founded the Burlow, Wilson, Primrose and West Minstrels and the Thatcher, Primrose and West Minstrels, as well as at a later date the Primrose and West Minstrels, all of which were both successful and popular. Mr. Primrose wishes it understood that his partnership with Lew Dochtader, that expires on May 1, has been both pleasant and profitable and that the organization of the company next season is but the logical sequence of his desire to be free to carry out in their entirety his ideas of what a modern minstrel performance should be. As hitherto, Mr. Primrose will stand for the tried and true policy of having his performances entirely in black-face. There will undoubtedly be much interest taken in the fulfillment of Mr. Primrose's plans.

GEORGE CLARKE'S ENTERPRISE.

George Clarke, who was for so many years a favorite of Augustus Daly's Theatre and who contributed so largely to the success of Ada Beaumont's production of *The Taming of the Shrew* on tour, is about to take out a company entitled *The Doctor*. A first-class company is being organized, selected from the best available talent, particularly with a view to the adaptability of the possible characters of the play. The scheme of the play is new and its story and situations are said to be strong and convincing. Mr. Clark will carry a quantity of old tapistry of value, in sufficient volume to decorate the scenes, a new phase of stage arrangement. Kenneth Lee will play a character part in *The Doctor*.

"Where Tatums Grow Small."

Eagle de Ferrier, and others of the supporting company won personal success. The cast:

Laurette	Otto Skinner
Dr. Chastenot	Walter Allen
Count de Chastenot	Walter Weaver, Jr.
Nassau	Charles Wallace
Counte de Provence, afterward Louis XVII	John V. Rignold
Thomas Williams	Walter Lewis
Dee de Bovis	Walter Tyre
Hallenger	F. Van Beuren
Marquis de Pusses	Mercury Dulles
Comte de Favas	Howard Dornan
Abbe Edgeworth	John Leyton
Houston	John L. Sullivan
Anabelle de Chastenot	Naomi Constance
Eagle de Ferrier	Jane Butt
Madame de Tresor	Alma Wilson
Countess de Favas	Mike Hanley
Kathleen	Miss Thelma

THE WESTERN THEATRICAL ASSOCIATION.

The Western Theatrical Association is the name of a new dramatic agency organized in San Francisco recently with a capital of \$200,000. The incorporators are Robert L. Downing, John A. Clover, Charles F. O'Brien, and M. F. Mullin, of San Francisco, and Dr. A. E. Neustadt, of San Francisco. The purposes of the new agency are to conduct a general booking business in the Coast States, but the field of operations will extend as far east as Denver and south to Arizona.

MADAME DECCA'S NEW IDEA.

Madame Marie Decca, the noted operatic and concert soprano, who is now engaged in teaching vocal music in this city, has hit upon a special line of work as an "instructor" that, it is said, should interest a large number of players. Her plan is to teach actors and actresses to sing special songs that may be introduced in their roles, without loss of action, etc. A number of players have already taken advantage of her system of instruction with excellent results.

"Where Tatums Grow Small."

CURRENT AMUSEMENTS.

West Ending September 20.

Manhattan Opera.

METROPOLIS (Third Ave. and 125th St.). A Fight for Millions (2nd Thru 3rd Ave., nr. 125th St.). The Imperial.

HARLEM OPERA HOUSE, closed Sat. Eve., May 24.

HUNTING AND HARMONY (265-271 West 125th St.), Vaudeville.

WEST END (St. Nicholas Ave. and 125th St.), Now building.

PROCTON'S (12th St., nr. Lexington Ave.), Vaudeville every afternoon and evening.

KROEGE'S PALACE (Lexington Ave. and 125th St.). The Palace.

ST. NICHOLAS GARDEN (Lexington Ave. and 125th St.), "Now," May 25—June 15—Dinner and Dance in slightly different surroundings.

CIRCLE AUDITORIUM (Broadway and 42nd St.), "Pal." Eve., June 25—Katherine Gresham's Concerts.

METROPOLIS (2nd Ave. and 125th St.), New building.

PROCTON'S PALACE (Lexington Ave. and 125th St.), Vaudeville every afternoon and evening.

CAESAR'S (2nd Ave. and 125th St.), Vaudeville.

COLONIAL (26th Street and 125th St.), "Pal." June 15—New building.

LONG ACRE SQUARE (Broadway and 42nd St.), Now building.

NEW LYRIC (12th West 42nd St. and 125-127 West 42nd St.), New building.

HUDSON (12th-14th West 42nd St. and 125 West 42nd St.), New building, now 125-127 West 42nd St., "Pal." Sat., Sept. 6.

CHERRY HILL (2nd-10 West 25th St.)—12 times.

MURRAY HILL (Lexington Ave. and 42nd St.), 25th floor of Henry V. Donnelly Stock-Oliver Two.

BROADWAY (Broadway, Seventh Ave. and 42nd St.), "Pal." Aug. 25—Sally in Our Alley—2d Week.

HERCULES HALL (12th West 42nd St.).

HERCULES (Broadway and 42nd St.), "Pal." Aug. 25—Drew in The Mummy and the Mimic.

METROPOLITAN OPERA HOUSE, closed Sun. Eve., May 25.

CAMPO (Broadway and 26th St.), "Pal." June 2—A Chinese Wedding—2d Week—10 to 12 times.

KNICKERBOCKER (Broadway and 26th St.), "Pal." June 2—The Devil's Disciple—2d Week—10 to 12 times.

HERALD SQUARE (Broadway and 26th St.), "Pal." June 2—Jefferson De Angelis in The Emerald Isle—2d Week—10 to 12 times.

GARRICK (26th St., east of Sixth Ave.), "Pal." June 25—There's Many a Slip—1 to 8 times.

DRURY LANE (26th Street and 26th St. and 27th-28th West 26th St.), New building.

SAVORY (26th and 27th St.), "Pal." Aug. 25—Robert Drew in The Jolly Game—2d Week—10 to 12 times.

MANHATTAN (26th-28th Broadway), "Pal." June 25—Drew in Captain Molly—2d Week—10 to 12 times.

THIRD AVENUE (Third Ave. and 26th St.), At the corner of Avenue.

THEATRE (26th Street), "Pal." June 25—Sally in Our Alley—2d Week.

DALEYS (26th and 27th St., "Pal." June 25—Sally in Our Alley—2d Week).

WHEEL AND SPUR (Broadway and 26th St.), "Pal." Aug. 25—Twisty Whirly—2d Week—5 to 12 times.

COMIQUE, closed Sat. Eve., Dec. 28, 1898.

PROCTON'S FIFTH AVENUE (Broadway and 25th St.), The Columbia Vaudeville.

GARDEN (Lexington Ave. and 25th St.), "Pal." Sept. 25—The Devil's Disciple—2d Week—10 to 12 times.

MADISON SQUARE GARDEN (Madison and Fourth Aves., "Pal." June 25—The New Clown—2d Week—10 to 12 times).

MADISON SQUARE (26th St., adjoining Fifth Ave., "Pal." June 25—The New Clown—2d Week—10 to 12 times).

HOME NUMBER ONE (nr. Sixth Ave.), Figures in Wax—2d Week—10 to 12 times.

PROCTON'S (26th St., bet. Sixth and Seventh Aves.).

GRAND OPERA HOUSE (Sixth Ave. and 26th St.).

DEVIL'S DISCIPLE (26th St., "Pal." May 25).

FOURTH STREET (26th St., west of Sixth Ave.), "Pal." June 25—There's Many a Slip—1 to 8 times.

KNICKERBOCKER (26th St., "Pal." June 25—There's Many a Slip—1 to 8 times).

EXCELSIOR (26th St., nr. Broadway), 44th West (between Vandam—22nd to 24th Street), "Pal." June 25—There's Many a Slip—1 to 8 times.

ACADEMY (Civic St. and 14th St.), "Pal." June 25—The Devil's Disciple—2d Week—10 to 12 times.

TOMMY PARTRIDGE (24th-26th East 14th St.), Continues.

DEWEY (26th-28th West 14th St.), The Jolly Game.

NEW ORGANIA (26th-28th West 14th St. and 22nd-23rd St.), New building.

GENEVA (closed Sat. Eve., April 12).

LONDON (26th Street), The Delightful Duchess.

PARIS (26th Street), The Happy French.

MONTREAL (26th Street), The Frenchy French.

GRAND OPERA (26th Street), The Happy French.

WINDSOR (26th Street), The Happy French.

Borough of Brooklyn.

ACADEMY OF MUSIC, closed Sat. Eve., May 2.

THEATRE (26th St., "Pal." May 2).

THE STONE CHAMBER (26th St.), Vaudeville.

THEATRE (26th St., "Pal." May 2).

THEATRE (26th St., "Pal." May

THE STOCK COMPANIES

Manager E. R. Morris has announced that the first half of the stock company's season will be given at the Keith Theatre. It will open Oct. 12, with Harrison E. Wells and Arthur Mackley will be engaged in a special engagement at the Fifty-seventh Street Theatre, and will include Fannie Ardern, Gertrude Arden, and Agnes Mackie.

Miss Maynard, who will be leading woman of the stock company, organized for Keith's Bijou Theatre, Philadelphia, has returned to the city to rehearse for that engagement, which will commence in October.

Mary Murray has been engaged as leading woman of the Central Theatre Stock company. Sam Johnson and with the company is John Turner in "The House With a Clock" on Sept. 1.

A stock company under the management of Owen Davis will open at the Grand Opera House, Philadelphia, on Sept. 22. Institute Brown has been engaged as leading woman. Other members of the company will be Harrison Wells, Jeffrey Lewis, Harry McCollum, Geoffrey Stein, Dan McCullum, and Richard Webster.

Agnes Mackie has been re-engaged for the Henry V. Dohmey Stock company at the Murray Hill Theatre.

William Stuart, who will play the comedy roles with the Grand Opera House Stock company at Memphis, Tenn., this season, reached that city Sept. 1 after a most delightful trip from New York. He sailed from this city Aug. 12 and traveled via New Orleans and the Mississippi River. Anna Hollinger left her former home of Waukesha Lake, Ind., last week and after spending a few days with friends in St. Louis, journeyed South via the Mississippi River steamers to Memphis, where she is also rehearsing with the Grand Opera House Stock company.

Joseph O'Meara, who has been filling a special engagement as leading man at Proctor's 12th Street Theatre, left the city on Aug. 21 to prepare for his regular season's work with the Vendome Stock company at Nashville, Tenn.

Adah C. Sherman has been engaged for the Davis Stock company at Rochester, N. Y.

Arthur Maitland will again head the Proctor Stock company at Albany, N. Y., this Winter. It will be Mr. Maitland's fourth season in that city.

Charles A. Milward, the English actor, who arrived in New York from London recently, has been engaged as leading man of the Alcazar Stock company, San Francisco, and left for that city Saturday, Aug. 30. William Lamp has been engaged for the juvenile roles with this company and started for San Francisco last Monday.

Blanche Seymour, after three years' consecutive work with the Baldwin-Melville Stock company, is enjoying a vacation on Grand Island, in the Niagara River, half-way between Buffalo and Niagara Falls.

The fifth season of the Boyle Stock company at the Grand Opera House, Nashville, Tenn., opened Sept. 1 with a production of "The Christian," to the largest audience with one exception, that of a benefit to J. Gordon Edwards, that ever assembled in the theatre. Throughout the week the attendance taxed the capacity of the theatre at each performance, and the general verdict was that the present season opened more auspiciously than any of its predecessors. In their reviews of the first performance the critics praised the production as a whole, and agreed that although an ambitious undertaking Stage Director J. Gordon Edwards had accomplished much with credit. The company is thought to be stronger than any other that has played under Mrs. Boyle's management. Victory Balsam, Robert Connors, J. Gordon Edwards, Kate Wade Fisher, Harry R. Billiard, Marie Boland, and Angela McCullum were singled out for special mention by the press.

Lillian Lawrence returned to Boston as leading woman of the Castle Square Stock company on Sept. 1. Her reception was unusually enthusiastic as befitting the favorite she is, and many serial pieces were sent her over the footlights. The play was "As You Like It," and Miss Lawrence's dressing was accorded undivided praise from the Boston critics.

"Daughters of Eve," the emotional drama that A. E. Lancaster and Julian Magnus wrote for Mario Walwright, and that she presented over five hundred times, was given with success week before last at Forepaugh's Theatre, Philadelphia. Florence Roberts and Louis Leon Hall were seen in the leading parts. This was the first time the play has been presented by a stock organization.

Mita Maynard returned last week from Peaks Island, Me., after playing a special engagement as leading woman with the stock company there. Miss Maynard will soon go to Philadelphia, where she will be the leading woman at Keith's new theatre this season.

The Grand Opera House Stock company, at Memphis, Tenn., inaugurated its season Sept. 3 with a production of "The Christian." Manager Morrison has secured a new and new company this season, and the local critics are of the opinion that it is an excellent one. The principal members are Robert Wayne, Lucia Moore, Arthur Mackley, Anna Hollinger, Neva Ross, Loudon McCormick, Julian Barton, William Stuart, Thomas Gamble, Colvin Kavanagh, Julia Gordon, and Beatrice Ray. Arthur Mackley is the stage director.

Gerald Griffin has been engaged for Proctor's Fifth Avenue Theatre Stock company, and opened with the company in "The Great Ruby" yesterday.

Grace Addison has been especially engaged for the production of "Niobe" at Keith's Theatre, Providence, R. I., and is under contract for Keith's Stock Philadelphia company.

Charles Duke has been specially engaged for the first two weeks of the Pike Stock company's season at the Pike Opera House, Cincinnati, O.

The Napoleonic drama has found its way to the Orient. A. E. Haven's "Josephine, Empress of the French," is one of the plays that will be used by the Neil-Frawley company in its Oriental tour in Hawaii, Japan and the Philippines.

Victor Morley has left for Nashville, Tenn., to join the Vendome Stock company as principal comedian.

Mrs. Spooner has remained in Cincinnati since the inauguration of her new stock company at the Hobinson Opera House, in that city, on Sept. 1, and has established the organization as the success that was anticipated. Not only have the audiences been large from the beginning and steadily increasing in numbers, but they have contained many of Cincinnati's best people. The company has been pronounced an excellent one by the press, especially favorable comment being made upon the leading woman, Alma Powell, and the leading man, James Durkin. Mrs. Spooner has become personally very popular with playgoers in the Western city and has received numerous social attentions. Last week she was

joined by a special committee of the Friends of the Homeless here to a dinner held for the purpose of giving a benefit for the State convention of the Order of the Good Samaritan, which opened at the residence of Mrs. Jones in a body and presented Mrs. Spooner with a handsome silver loving cup. On Wednesday evening two hours and nine minutes Mrs. Hall died as a consequence of the malady, and the service was appropriately conducted for the deceased. The press representative of the Cincinnati company will be Al West, who has been prominently mentioned in newspaper work there for many years. Mrs. Spooner hopes to return to Brooklyn this week to see her daughter, Miss May Spooner, in Hobson's "Mistress Nell," that is having its first Brooklyn stock production at the Bijou Theatre with the original scenery used by Henrietta Crosman. This performance promises to prove one of the most artistic yet given by the company. Louise Allen, of the Brooklyn company, will shortly go to Cincinnati to fill a special engagement at the Robinson Opera House as Little Lord Fauntleroy.

MR. COLLIER'S COMEDY.

"Would You for Five Millions," a comedy by William Collier, was performed for the first time on any stage at the Hyperion Theatre, New Haven, on Friday evening. The play tells the story of a young American, A. Hassan Smith, who is left \$5,000,000 by his uncle, on condition that he becomes a Mohammedan and marry two daughters of an old Turkish friend of the uncle. Smith is in love with an English girl, but wants the five millions. His efforts to get around the conditions furnish the material for the comedy. George Parsons appeared as A. Hassan Smith, the leading character, and Isabelle Urquhart as Lady Beckett.

THE NEW CLOWN TO GO.

That The New Clown has not enjoyed paying business is made apparent by the announcement that its engagement at the Madison Square Theatre will be considerably curtailed and that as soon as possible it will make way for a production of Alfred Capus' play, "The Two Schools," that was presented at the Varieté Theatre, Paris, under the title of "Les Deux Ecoles." Ida Conquest has been engaged to play the rôle originated in Paris by Jeanne Granier and also acted in London during the coronation festivities. Jessie Busby, Jameson Lee Finney, M. A. Kennedy, and Ida Waterman will be cast for other leading parts.

RELASCO TO HAVE MORE THEATRES?

David Relasco has announced that he will secure a circuit of theatres in other cities for his several attractions and that he will control within two years playhouses in Chicago, Boston and Baltimore. This step Mr. Relasco states was made necessary by the difficulty in booking his offerings through the Theatrical Syndicate.

PROFESSIONAL DOINGS.

Norman Hatchett has contributed an article on "The Young Man and the Stage" to the September number of "The Player" magazine. Mr. Hatchett's article is one of a series now being written by players, Julia Marlowe having contributed to the August number.

After Oct. 4 Harry Corson Clarke will not be a member of Goodhue and Kellogg'sHello, Bill, company.

Florodora "company B" opened a second engagement at the Tremont Theatre, Boston, last night, Sept. 15. The "Eastern" company began rehearsals yesterday and will tour the Eastern States.

A Hot Old Time opened at Atlantic City last night, Sept. 15.

Mabel Strickland has decided to abandon her contemplated starring tour to originate the part of Lucia in Jerome's "A Poor Man," in which Walter E. Perkins will appear in the title-role. Miss Strickland is pleasantly remembered for her clever work in the production of "Way Down East" at the Academy of Music, as well as in many other important parts which she has originated.

Alice Holbrook, who just closed at Fischer's Theatre, San Francisco, returned to New York last week, and immediately signed to succeed the leading woman with Fisher and Carroll's That's All.

Sidney Sommers Toler is in the city arranging for his forthcoming starring tour in his own play, "The Belle of Richmond," that opens its season Oct. 6.

Charles Mortimer will open his season at Brockport, N. Y., Sept. 25, presenting the comedy, "The Rainbow Chaser," that he tried for several weeks last season. Constance Morris will be his leading woman, and the tour, that will embrace Pacific Coast territory, will be under the direction of W. J. Benedict.

Joseph Toten, light comedian of the Woodward Stock company at Kansas City, Mo., and Leslie Bingham, ingenue of the same organization, were married at Independence, Mo., on Sept. 8.

The report circulated last week that Maurice Grau would become a salaried employee of the Metropolitan Opera House and Real Estate Company after this season is without foundation. Mr. Grau's lease is about to expire, but it will be renewed on practically the same terms as now exist.

William G. Stewart, having closed his summer season of opera with his own company, has signed to play the rôle of Johnnie in "When Johnnie Comes Marching Home." During the past year Mr. Stewart has devoted much of his time to the American School of Opera, of which he is the general director. The school is now firmly established and Mr. Stewart is therefore enabled to take up his stage work again.

Lila Leigh returned to New York yesterday (Monday), having finished her Summer season in Providence, R. I.

Laurence Hausman has written a new play based upon the nativity and entitled "Bethlehem." It will have private presentations in London and Oxford this season.

Mrs. Amy Stone voiced a vigorous and truthful defense of the people of the stage in the Newark Town Talk recently. Mrs. Stone's remarks were in line with the knowledge of other persons that really are familiar with stage life.

On the day of the coronation of King Edward a special menu card was used at Poland Springs, Me., with the American and British flags handsomely colored in relief. Frank Carlos Griffith, who is associated with Poland Springs enterprise, had the same flags crossed over his desk in the Poland Springs Library, and two others were similarly placed in the office of the hotel. Mr. Griffith made one of the menu cards to the King and described the other decorations at the Springs. Mr. Griffith has received a letter from the private secretary of King Edward thanking him for the courtesy.

Judge Bischoff on Friday declined the application of the Sire Brothers for an injunction restraining Dan McAvoy from appearing under George W. Lederer's management in Sally in Our Alley.

Kirk La Shelle and Thomas W. Broadhurst last week learned that attempts to pirate their productions of "Arrows and What Happened to Jones" had been attempted in the West. They took quick action, however, and the pirates thought better of their intentions.

Rehearsals of Ramsay Morris' new play, "The Ninety and Nine," to be produced at the Academy of Music on Oct. 6, have begun. The cast is to include Edwin Arden and Katherine Gray.

Gertrude Arden, a member of the Foxy Grandpa company, has invented a lock hold to fasten

down railroad tracks, and has applied to have it patented.

The Japanese women and children who have been appearing on the Madison Square Garden and this season were engaged last week to take part in the coming Women's Exhibition.

P. J. McCarthy, the principal legatee mentioned in the will of the late H. H. Bennett, is preparing to fight for his share of the estate against Laura Biggar, who has entered suit to break the will.

Josef Bonnello, an Italian violinist of some note in his own country, was taken to Bellevue Hospital last Friday and placed in the Infirmary. His mind had become affected through lameness. He played his violin steadily for nine hours before being taken by his wife to the hospital, and could not be quieted there until his beloved instrument was given to him.

The Professional Women's League engaged last week several heads of departments for the coming Women's Exhibition at the Madison Square Garden. Frank Hatch will have charge of the Street of Nations and the Street in Venice; Walter D. Bradley will pass on all objects of art submitted to the gallery, and Robert Macdonald will attend to the display advertising.

Guelma Becker, the light opera soprano, who distinguished herself in Florida, returned last week from a long rest at her home in Southern California. She will probably appear in a new musical production here this season.

Dale Deveraux, of "Way of the Wicked" company, was injured at Defiance, O., recently, by being hit on the head with a glass bottle during the second act of the play. He finished the performance, however, and left at midnight with the company for Chicago, where he closed with the company and will rest for a week or so.

Max Froeman has opened a theatrical bureau at the Manhattan Theatre.

Recent advices from Clara Lipman's manager, Walter L. Longer, are to the effect that Miss Lipman's injury is progressing so well toward recovery that she will be able to commence her season early in November.

Jerrold Robertson, the English actor who will play the rôle of Cardinal Storna in Julia Marlowe's production of "Queen Flannetta," arrived here last Saturday on the Philadelphia. Other theatrical arrivals on that day were Beatrice Granville, Rose and Georgia Martin, Kittie Corra, Jane Burdett, and Sally Louison, all of whom are engaged for John C. Fischer's production of "The Silver Slipper."

Japan by Night has been discontinued on the Madison Square Roof.

The date announced for the opening of the remodeled Theatre Republic, renamed the Belasco Theatre, is Sept. 29, when Mrs. Leslie Carter will revive Du Barry. The occasion will be commemorated by the distribution of illustrated books containing the story of Du Barry's life and the autographs of Mrs. Carter and Mr. Belasco. These will be given to the women in the audience.

The foreign magician, M. Bautier de Kolta, made his reappearance in this country, after an absence of ten years, at the Eden Musee last evening.

Reginald de Koven tendered a banquet to the members of The Bostonians last evening to celebrate the revival of his opera, "Robin Hood."

Man's Best Friend, a new melodrama by Frank L. Bixby, the title of which signifies the dog, will be produced about Oct. 15. A feature of the production will be W. T. Stephen's Landseer dogs.

Grace Cameron commenced her tour as a star in "The Normandy Wedding" at Ithaca, N. Y., last night.

Maud Adams, it is now stated, is not so ill but that she will be able to open her season in November, as previously arranged.

Harry Woodruff has been engaged as a member of Mrs. Fink's company.

Madeleine Locette Ryely, the author of "The Altar of Friendship," that N. C. Goodwin and Maxine Elliott are to play this season, and Mr. and Mrs. Goodwin have called for America and Mrs. Goodwin will open their season in "When We Were Twenty-one" in Boston next Monday.

Gavin H. Dorothy and Virginia Harvey Thomas, both members of the Dalympic Comedy company, were married at La Crosse, Wis., on Sept. 12.

Kate Singleton, an old actress well known to New York playgoers of a generation ago, was admitted as a guest at the Actors' Fund Home on Staten Island last week.

Edmund Gerson will be the manager this season of Holroyd Kiralty's company in "Around the World in Eighty Days."

Mrs. Come, the mother of Kate Claxton, is recovering from her recent severe fall and is now well enough to sit up.

Richard Mansfield has rented and furnished a beautiful house at New London, Conn., in which to receive Mrs. Mansfield and their son upon their return from Europe.

The wife of Edwin Barbour, the dramatist, who has been dangerously ill at Manasquan, N. J., for several weeks, is reported to be out of danger.

C. Stewart Johnson, who was recently operated upon for appendicitis at the New York Hospital, is reported to be doing well.

The doctors at the German Hospital report that A. H. Chamberlain, who was operated upon some time ago, is steadily improving.

OBITUARY.

Frederick Gagel, the well-known musical director and composer, died at St. Joseph's Hospital, in New York city, on Sept. 9, of a malady of the stomach. Mr. Gagel was born in Michelstadt, Bavaria, in 1866. When a boy he evidenced unusual musical ability and he was placed under the tutelage of the best masters. At the age of twenty he came to America as assistant director of the Damrosch Orchestra. After a season in that position he became musical director at the Temple Theatre in Baltimore. He was later the leader at the Park Theatre, and for several years he was musical director with Hall and Hart. He composed the music for the production of "Nature," the incidental music for "An American Tramp," and a number of songs—among them "Love Goes Boggling." He was stricken with illness in January of the present year, and went to the home of his devoted friend, Theodore A. Metz, the composer, in Stamford. There he remained for several months, until removed to the hospital. Simple funeral services were held on Thursday, the Rev. G. N. Days being the officiating clergyman. Charles Bewick, an old friend of the dead composer, sang "Lord, Kindly Light." The remains were buried by the Actors' Fund, in the Cemetery of the Evergreens.

Maurice Brennan, a member of Jules Walters' company in Just Struck Town, died of apoplexy at Terre Haute, Ind., on Sept. 8. He was about sixty years old and was well known in the profession. On Sept. 8 he joined Jules Walters' company in Chicago. He played in the first act of the comedy on the night of his death. Upon going to his dressing-room he became faint, and in a few moments he passed away. The performance was continued and no one in the audience knew of the tragedy. Mr. Walters took charge of the remains and is making every effort to find the relatives and friends of the dead comedian.

Charles Edwin Brook, for several seasons musical director for Katherine Barber, and the past Summer musical director of the Park Theatre, Providence, died in that city on Sept. 8, following an operation for appendicitis. He was buried Sept. 9, at the Rev. Edwin Bronner and the wife of Providence, conducting the services. Mr. Brook, who was buried in Union A. Dodge, was a native of Baltimore, Md., where he leaves

a father, three sisters and two brothers. He was twenty-nine years of age.

Hugh Bain, a famous performer who was a member of the well-known Wren's Troupe, died at his lodgings in this city on Aug. 27. He was injured severely last February by falling from a trap and for some time was a patient at Bellevue Hospital. Recently he contracted a cold which was followed by pneumonia. This finally caused his death. He was forty-seven years old.

Ulysses S. Grant Magill, brother of Gertrude Doss Magill and Alice Magill, died at his home in this city on Sept. 1, of consumption. Though only twenty-nine years of age he had made a considerable reputation as a musician, being at the time of his death the organist of the Church of the Epiphany, at Second Avenue and Twenty-first Street. He leaves a widow and one child. The remains were buried in Calvary Cemetery.

Minnie Dyer Ahern, a member of the acrobatic team known as the Alburns, died in Kansas City on Sept. 4, of consumption. She was twenty-nine years old. With the team she had appeared in every prominent vaudeville theatre in the country. She is survived by her husband, William Ahern, and her aged mother. The remains were buried in Elmwood Cemetery, Kansas City.

Willian Corbett, an actor who had been a member of Madame Modjeska's company and had been connected with various prominent

HISTORICAL OF THE LYCEUM.

The accounts of the English journals are to the effect that the famous Lyceum Theatre is to be demolished in consequence of the growth of the Victoria County Council having given their sanction, after due deliberation, that the structure be in and out of repair, which the joint stock proprietors of the theatre are not inclined to do at an outlay of \$20,000.

The Lyceum has had a varied career. Some time ago it was a fair living theatre, with a large name, but no one can say exactly what it might be called. It was never open to the public as a theatrical circus or a lucky theatre. It began its career as a place of recreative science, opened under the semi-scientific auspices of a society of artists and scientists. The shell of the theatre, so to speak, which was originally built nearly on the spot, where the present Gaetano Tiepolo in the "Barber" now stands (and will shortly come down), was originally intended for the exhibition of a "Society of Artists." On the establishment of the Royal Academy at Somerset House, in the latter part of the eighteenth century, the "rooms" were sold to a tailor in the Strand, who let them from time to time for what is now known as "Variety" business. Charles Dibdin, the famous song writer, was a tenant with a musical entertainment called "Bans Houe," a name afterward given to his little theatre near Leicester Square. Then a circus manager named Astley took it for semi-scientific performances. After this came a genteel form of amusement, popular about the end of the last century, called "The Musical Glass." Goldsmith in "The Vicar of Wakefield," uses the phrase, "Shakespeare and the musical glass," which is often quoted by contemporary dramatic critics.

Among the other tenants of the rooms in its early days was Madame Tussaud with her wax-work, and she made a great feature of a portrait of Napoleon taken immediately after death. Madame came from France and engaged the services of an artist, but the public took so kindly to her deathly figure that she remained in England to the day of her death, moving from the rooms to other public halls in Gray's Inn Road and Upper Baker Street. Incledon, a famous tenor who preceded Brinsford and Rossini, also had the place for a short period, giving an entertainment about Life in India interspersed with many songs, something after the style of the late Henry Russell, of fifty years ago, the composer of "Cheer, Boys, Cheer," "Life on the Ocean Wave," and dozens of other popular songs.

In Arnold, a well-known musical composer, without asking for a subsidy to support his opera, converted a portion of the structure into a regular theatre in 1794, but the two licensed and State-protected theatres, Covent Garden and Drury Lane, which had the sole right of playing the so-called "legitimate drama," and consequently rarely played it, opposed his license and compelled him to retire from the speculations. Some years afterward his son, Samuel John Arnold, was more successful, and he obtained from the then ruling Lord Chamberlain the limited license that at that time granted to the "minor theatres"—that is, to all theatres except the privileged Covent Garden and Drury Lane. This limitation compelled Mr. Arnold when he desired to represent Macbeth to break it into fragments, call it a "burletta," and divide it with some songs introduced with a piano on the stage. Macbeth later on desired to leave the theatre, but could do nothing with the authorities, and gave up the struggle with disgust. The odious patent monopoly was, however, doomed from that time. Macbeth was backed by influential men, among whom were Sergeant Talfourd, Bulwer-Lytton, Charles Dickens and others, and in the thirties the infamous monopoly, like the equally outrageous window tax, was put an end to.

The English Opera House, as the Lyceum was called in its licensed theatrical shape, was taken by Fanny Kelly. She was spoken of by those who knew her as a charming woman, both on and off the stage—a good singer and a capital actress. She was courted by the best literary society of the period, and was on terms of intimate friendship with Charles and Mary Lamb, Kenny, the dramatist, Howard Payne, the author of "Clara, the Maid of Milan," and the immortal song of "Home, Sweet Home." She also visited Talma in Paris. The great French tragedian, who was a close friend of the first Napoleon, and it was said gave him lessons in elocution, had been in England and resided near Leicester Square. The chronicles say that the Irish poet, Tom Moore, produced his one and only play, a comic opera, M. P.; or, The Blue Stocking, at the Old Lyceum, or English Opera House, which was pulled down, rebuilt on the same spot, and enlarged and reopened in 1816.

In 1817 Mr. Arnold tried an experiment which during the last ten years has been tried again among the suburban theatres in the east and north of London. It is known now as the "two houses a night" system. The performances were divided into two parts, so that there might be two distinct audiences on the same evening. Each performance consisted either of an opera or a short drama, and a ballet. The first performance began at six o'clock and lasted till nine. The second began at half-past nine o'clock and ended about midnight.

Among the other famous people of the past who were seen at the English Opera House was the elder Charles Mathews, who gave an entertainment called "Mail Coach Adventures." He made a queer sort of contract, which was afterward modified, to enable the comedian to form an important unit in an important company. He was to play for seven years, Mr. Arnold receiving all the receipts and profits, and paying Mathews the sum of a thousand pounds a year. Other times, other salaries. If Mathews were alive today and was as clever as he is represented to have been by the critics of his time, he would command three times that sum yearly. Geo. Grossmith, who never dons costume in his entertainments but does all his patter and playing in an ordinary dress suit, receives quite frequently as much as \$200 a week. Among other people who leased the Opera House was a Mr. Winsor, in order to explain to the public more clearly his new system of lighting by gas, which he introduced in Drury Lane in 1816. It seems dull at this time of day to read of an audience according to history to an explanation of the obvious uses of gas as an illuminant.

Richard Kean made one of his early London successes here as Shylock and Sir Giles Overreach. The theatre before this was not unfamiliar with the name of Kean—a certain Moses Kean, who was often confused with the great Edward. He was a brother of the tragedian and was versatile and amusing as a ventriloquist and "entertainer," good at dramatic imitations, and was capable of sustaining a "one man" show, which he often did at the English Opera House. He tried his hand at plays, but did not catch the ear of the public. Der Freischütz, the fine romantic German opera now famous all over the world, had its first production here in 1824. Carl Maria Von Weber conducted his work, and died a few months after in London. Brinsford, the tenor, and the famous T. J. Cooke were in the cast of the opera, which had a long run for those days. Miss Povey was the prima donna, and her brother, whom I remember as a stout elderly man, was for some years connected with American theatres.

The English Opera House was destroyed by fire in 1830 while occupied by a French dramatic company, Frederic Lonsdale being one of the troupe. It was not rebuilt for four years, the delay arising from certain important structural alterations in the Strand. The present theatre, the Lyceum, standing on the west side of the new street, the North Wellington Street slope, was at last opened July 14, 1834. Mr. Arnold was always fond of experiments; and in the summer of 1833 he offered the paying public light and cooling refreshments for nothing. This was certainly in advance of the "no-few" system. John Barnett's tuneful opera, "The Mountain Girl," first saw the light at the then new and present Lyceum after a trial trip in the provinces.

Belle, the composer of "The Bohemian Girl," took the theatre in 1840 for a short season and

introduced operatic elements, but the theatre was too illilitated in case for many people to circulate freely, and this form of entertainment was a little before its time in England. In 1841 ten years later made cheap presents gratis pay well at Drury Lane. He brought his book to America in the sixties and the speculation was financed by Thomas Chappell, the music publisher, who only died a few weeks ago in London. Chappell's book at Trumper Hall will be remembered by some of Gershwin's old-timers.

In 1844 Mr. and Mrs. Kotter undertook the management of the theatre. They had the support of the most brilliant writers of the day—Albert Smith, Shirley Brooks, Monk Lewis, and others, and the help of Charles Dickens. They carried on the theatre brilliantly for three years, but the financial "hockey," a Mr. Stroff, although the rent in those days was only \$2,500 a year, was not contented, and the Kotters gave place to Charles Mathews No. 2 and his first wife, the celebrated Madeline Vestris. Among the players under the Kotters was Miss Farren, renowned for her beautiful figure, "divinely tall, divinely fair," who afterward became the morganatic wife of the still living Duke of Cambridge. The management was the most alert and intelligent that ever conducted a London theatre. It lasted eight years, and yet Mathews was considered shifty, not to say volatile! It gave J. R. Planché permanent occupation to produce fairy spectacles with the pictorial aid of Devriey, a really superb scenic artist, who invented "transformation scenes," which afterward were introduced in every leading theatre in Great Britain.

After Mr. Mathews gave up the theatre, which, by the way, landed him in bankruptcy and subsequently in Lancaster Jail, the Lyceum was taken by Charles Dillon, who in the provinces had achieved a reputation in the role of Belphoebe. He introduced to the London public Marie Wilton (now Lady Bancroft) and J. L. Toole. The Dillon season had a short life, and the actor went back to the provinces much worse off in pocket than when he enjoyed London management. This followed a season by Charles Peckover in 1852. He produced an attractive series of translated French dramas, enacting the heroes, of which The Duke's Motto was a notable and popular example. Then the Bateman management followed, culminating in the production of "The Devil" in 1871, since which period Henry Irving has been the inspiring genius of the theatre, whose later history is known to most readers of this journal. I may mention incidentally that when I last saw Madeline Vestris on the stage in a spectacular play at the Lyceum by Planché the year before her death, she was then past sixty years of age, and she "made up" so elaborately that she vigorously discouraged the use of opera glasses by persons seated near the stage. In her day, from 1825 to 1845, I was told by the old playgoers that she was a fascinating personality, staging balls and faro-comic songs with remarkable charm and archness of expression.

I may also mention that an actor-author named Edmund Falconer produced at the Lyceum during an off season an Irish play called "Peep o' Day," by which he realized in a few months \$50,000. Compelled to vacate the theatre, he moved over to Drury Lane, where he promptly lost the entire amount together with another \$5,000 he had borrowed from a Hebrew at a ruinous rate of interest. He died in needy circumstances.

Mr. Forbes Robertson a year or two ago had a most successful season here with Hamlet, an impersonation of high rank that won the general approbation of the critics and delighted the intelligent public. I have seen many Hamlets, but consider the embodiment of Mr. Forbes Robertson as the most spiritual, intellectual and satisfactory of all that I have witnessed.

I am indebted to John Hollingshead, who for seventeen years was the lessee and manager of the Gaiety Theatre, for several of the notes of the early evolution of the Lyceum. "Good old honest John," as he is often called, is now over seventy years of age and is an able journalist, writing with as much vim and spirit as he did thirty years ago. He had extraordinary success at the Gaiety but speculated heavily in provincial theatres—Manchester and Liverpool—and unfortunately lost. Had he stuck steadfastly to the Gaiety he would be worth to-day quite \$100,000 and he would not be compelled to dip his pen in ink to earn his daily bread.

ENGAGEMENTS.

Ellis G. Kerr, as Stair and Havlin's representative at the Lyceum Theatre, Cleveland, O.

Claudine Sharp, the premiere danseuse, is said to have been engaged for The Understudy at Mrs. Osborne's Playhouse.

Mr. and Mrs. W. H. Barwald (Marsella Forrester), who have been spending the summer at Moscow, Pa., in the Pocono Mountains, by W. H. Gracey, to support Mamie Fleming.

Joe Hodges, as advance agent with the Gorham and Ford company.

Royal Dano Tracy, to play Jack Negley in Barbara Frietchie, with Mary Elizabeth Forbes, opening Sept. 12.

Forrest Huff, for The Princess Chic.

Edmund J. Leach, with Julia Marlowe.

Nat Leffingwell, having closed with the Burlington Stock company, is playing Lyman Kendall in the Minstrel's Daughters and is stage-manager of the company.

Anet Carver, to play Agnes Barrett and Glenda Battello to play Warren Wade, in A Jolly American Tramp, opening at Passaic, N. J., Sept. 1.

Thomas Farren, for Chris and Lena.

Cariotti Nilsson, with Mrs. Le Moine.

Josephine Bacon, to play Aunt Mattle in Lovel's Lane (Western).

James E. Pollard, with Durso, the Mysterious company.

Dan Lacy, with Under Two Flags.

J. C. Marlowe, re-engaged for the part of Captain Hiram Ketchum in the No. 1 Liberty Belles company.

William H. Conley, to play Walsingham Binks and manage the stage with Foxy Quiller.

Cooper, the colored ventriloquist, re-engaged for the Russo and Holland Western Minstrels, to be featured.

Joe Rosenthal, by Liebler and Company as advance representative of Ezra Kendall.

Walter McCullough, having resigned from the end of The Price of Honor, to play Virgil in Edward McWade's vaudeville travesty, The Mantle of Homer.

Through the Society of the Alumni of the American Academy of Dramatic Arts: Rachel Acton, with Under Southern Skies; Elizabeth Aldrich, with An American Hustler; Gaston Bell, with The Frawley Stock company; George Bell, with A Fight for Millions; Stewart Cameron, with E. H. Sothern; George Clancy, with Sporting Life; Pedro de Cordoba, with E. H. Sothern; Evelyn Emerson, with Richard Mansfield; Thomas F. Fallon, Jr., with A Colonial Girl; Richard Gordon, with The Village Postmaster; Janet Golding, with The Heart of Maryland; Alice Harrington, with the Henry V. Donnelly Stock company; Irene Hobson, with Eddie de Wolfe; Adelaide Hendricks, with Are You a Mason? Robert Hosanna, with A Colonial Girl; Leonard Ide, with Way Down East; Donald Kimberley, with the Almas Chester company; Margaret Kerker, with the F. V. Proctor Stock company; Martha V. Mario, with Maud Adams; Katherine Moore, with the May Fluke Stock company; Robert O'Connor, with David Harum; Arthur Story, with the F. V. Proctor Stock company; Marion Stone, with David Harum; Dorothy Turner, with David Harum; Walter Wall, with A Fight for Millions; Lucile Watson, with Hearts Ahame; Blanche Wyllie, with A Colonial Girl; Maurice Williamson, with the George Fawcett Stock company, Baltimore, and Helen Graham, with the same company.

COUPLES.

A house thief entered the dwelling in which Mr. and Mrs. William Collister reside recently and rifled the rooms of the actors for his nefarious manipulations. The burglar succeeded in stealing considerable clothing and jewelry.

Mr. and Mrs. Robert Westford are enjoying their visit to Paris largely. They expect to return to New York early in October.

Helen Ten Broek has been re-engaged as advance agent of Henry W. Savage's company. Mr. Savage is at present in Boston, where he will remain until after the opening of the Castle Square Opera company.

P. P. Craft, manager of Courvoisier and Mack's Comedians, is spending a few weeks with Messrs. Courvoisier and Mack at Atlantic City, after which he will visit his home in Washington, D. C., for two weeks before the opening of his company's regular season at Salem, N. J., on Sept. 27.

Two pastel portraits, one of Mary Manning and the other of Mrs. Patrick Campbell, by Helen Chalmers, were awarded the ribbons at the Rockland County Fair last week.

Fred E. Wright has compiled an unusually attractive illustrated booklet relating to his successful production of York State Fools. The pictures and composition are artistic enough to make the pamphlet thoroughly worth keeping and the reading matter describes Arthur Sidney's man's play fully.

Otis Harlan has purchased property at Long Branch upon which he plans to erect a residence and small private theatre.

Ruby Bridges, who is playing Anna Moore in the Eastern Way Down East company, for two seasons played the ingenue part in the play, and last season made such a success in her present role that she was re-engaged to enact it this season.

Allie Flemming Fane was granted a divorce from Alexander Fane in Boston last week.

Fred S. Lotto sailed for America from Liverpool on the *Compassion*, Aug. 30.

Frank L. Perley has returned from Toronto, where he attended the engagement of Miss Ellisor, whose tour in When Knighthood Was in Flower is under his management. Miss Ellisor's season so far has been prosperous.

The ninth season of the Cincinnati School of Expression Dramatic Club began on Aug. 25 at the Odeon Theatre, Cincinnati. During the season the club will present Little Lord Fauntleroy, will make at least one Shakespearean revival, and will produce several manuscript plays. Miss Mannheimer, director of the School of Expression, will make a number of appearances in the East this winter in her monologue, Nancy Oldfield.

Robert Smock, a choir singer and nephew of the late Vice-President Hobart, has been engaged for the role of Captain Bobby in San Toy.

Thomas J. Keogh has secured from Harry Jackson, representative for Mrs. George J. Knight, the rights to Baron Rudolph, by David Belasco and Bronson Howard. Mr. Keogh will produce the play next May for four or more weeks, and will begin his regular season in it about September, 1923.

Charles W. Meakin, who has been engaged as advance agent for Paul Gilmore in The Tyranny of Tears, is at his home in Salt Lake City, but will arrive here this week to take up his duties. Since the opening of the Theodore company last December, Mr. Meakin has given a number of concerts in the West, and of late has been connected with the Windsor Hotel in Salt Lake.

Frederick H. Wilson is no longer connected with the Bradford, Can., Street Railway Company, of which he has been superintendent during the summer. He joined The Middleman Sept. 11.

Mrs. Leslie Carter and her company will commence rehearsals of Du Barry this week. The play will be revived at the Belasco Theatre as soon as the alterations to that playhouse are completed.

Helen Guest claims that the title, When Johnny Comes Marching Home, is copyrighted by her, and through her attorney is contemplating legal measures to prevent Fred C. Whitney from using that name for his new musical comedy.

George Elliott has been engaged by D. W. Trues for the part of Pauline Maria Judd in Jerome, a Poor Man, with Walter Perkins.

Mrs. John A. Ellisor and her daughter, Annie Ellisor, are spending the month of September at Chestnut Hill, New Philadelphia.

Madame Cottrell is spending a few weeks at Cape May.

Violet Hillson will be starred in Peck's Bad Boy this season under the management of Will St. Auburn. Her tour commenced at Gloucester, Mass., on Sept. 12.

The Petty Townpeople, by Maxim Gorki, the Russian author, disappointed a large audience at the Lessing Theatre, Berlin, on Sunday evening, Sept. 7. The fault in the drama is described in advices from Berlin as a lack of action.

The American Academy of Dramatic Arts began its nineteenth regular school year yesterday. The regular series of students' matinees will be given at the Empire Theatre on Sept. 30.

The MacDonald Sisters, dancers, numbering six, sailed from England recently to join Bolosky's company here.

The engagement is announced of Eugene Jepson, the actor, to Adelaide Bishop Edelstein, a non-professional, of this city. The wedding will take place in October.

R. N. Whitworth Jones, Frank Goldsmith and Henry Hale, three English actors who are to be members of J. E. Dodson and Annie Irish's company in America this season, arrived from London last week.

Mrs. Ralph Johnstone (Agnes Palmer) arrived here recently after an eight months' sojourn in England and the Continent. She returned to join her baby boy, whom she left with her mother.

Al. Friend, son of "Manny" Friend, the prominent New York lawyer, has signed with the Soden-Shen Amusement company to originate the Hebrew character role in F. Upperman's play, Peck and His Mother-In-Law.

Edith Kannard, the original kangaroo in Dr. Bill, is traveling through Italy in the interest of a London theatrical journal.

Oliver Labadie has returned to Detroit after his seven weeks' camping and fishing trip on the Manitou River. Mr. Labadie has purchased land at three different places on the river, where he will build log cabins to accommodate his friends who go trout fishing with him next year.

Mrs. Kitty Cheatham Thompson, formerly a member of Augustus Daly's company as Kitty Cheatham, has returned from abroad and will appear at private entertainments. Later she may return to the stage.

The Rice Amusement Company have purchased a new musical comedy by D. O'Brien and F. K. Hennessy, newspaper men of Chicago, entitled The Girl Trust.

Mrs. Robert Osborne has changed the title of the musical comedy by Stafford Waters and Rupert Hughes that is to open Mrs. Osborne's Playhouse next month from The Understudy to Tommy Boy. Rehearsals began yesterday (Monday) morning under the direction of Lewis Hooper.

WHAT IS DEVELOPED

The most perfect development of the nutrient elements of Rye Whiskey is conceded by leading chemists to be found in

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and by their chemical analysis it is recommended for general use as the
Most Perfect Whiskey Made

DOWN IN MUSIC ROW.

If you will drop a line to any of the publishers advertising on this page, they will be glad to send you their latest. You'd better do it to-day. Joseph W. Stern and Company mention good songs. It won't take much of your time to write a letter.

Charles K. Harris will shortly leave Milwaukee and come to New York. The Windsor Music Co. expect a great deal of their song, "Ma Cigantina."

The Vandervoot Music Company is doing some unique advertising in the interests of Truhern and Smith's "Dollar Song." This page will enable those interested in songs to keep up with the very latest hits. Now comes every week.

George Spaulding says that "Down the Line with Molly" is one of the few songs that have come into a hit in three weeks.

Not much poetry, but lots of truth in the following lines: Edwards and Edwards, Edwards and Edwards, Cobb and Edwards have written some splendid songs.

Sally Strooper is singing "Sister," "La, La, La, La," and her old standby, "Lay Lay," with great success throughout New England.

Carroll and Clarke, known as artists of merit, are winning new laurels with "The Leader of the Ball" and "Down by the Summer Sea"; these are from the catalogues of Joseph W. Stern and Company.

Corinne Clifton, with Brown's in Town, is singing, "I Think I Got My Plenty Now," an original dialect song by Truhern and Smith.

Bill O'Brien is singing "You Ain't No Actor," and says it is a big success.

Amelia Summerville has completed her selection of songs for the coming season. She is booked in the Vanderbilt Theatre again and will sing, "I Want a Fine New Man," by Howard Smith; "I Want You Back, My Blue," by Williams; and "I Want You Back, My Blue," by Williams; and "The Rainbow Coat," by Williams.

Ruth Willis, young writer and actor, will appear in Vanderbilt this season and will introduce "The Girl I Love," and his own composition, "Mother."

Newspaper clippings from all over the country are received daily by Doty and Brill, telling of the success of "Only a Soldier Boy." The song is good and deserves the praise.

Doty and Brill are using "Tie You I Love," "The Martial Music of the Pipe and Drum," and "Great Morning Glory," all of which are from the Vandervoot Music Company, of Detroit. "I Want You in the Golden Summer Time," Stanley Crawford's new ballad, is whistling with success.

Hillman and Thompson, song illustrators, have completed a set of slides for "On a Saturday Night." All of the views were taken from "real life" and are interesting.

Smith O'Brien has completed the bookings for the 1902-03 season of The Comedians, under the management of Howland and Clifford. Miss Anna May B. Witt, composer of "The Rose and the Flame," "My Little Darling," and "While the Convalescent," is writing a new series of songs. Her first composition is to be in the protection. They will include the following numbers: A ballad entitled "My Melody Now," a lute, "Nancy," a small-cased song entitled "The City of Rest," and a soul-stirring patriotic story song, "A Daughter of Ireland." Pictures are being supplied by Robert F. Hines.

"Nancy Drew" has taken Chicago by storm. The Chicago American recently published a series of pictures, showing how one person landed in jail after a result of hearing it played marching, mosey and night.

Lillian Witmark attended the auction sale of seats for "Wise and Wealthy," opening performances and general dress circle. The amount to be paid could exceed two hundred and five seats at any theatre under ordinary circumstances.

Cole and Johnson's "Mandy, Won't You Let Me Be Your Man," is the latest addition to the extensive repertoire of the well-known team, the Medes.

Gillies and Brown prophesies "Mandy, Won't You Let Me Be Your Man," to become a worthy successor of "Tilly." Their sentiments have been echoed by a number of artists, whose fairies can usually be accepted in such matters.

Henry S. Marion, who has written a number of songs, has been quite successful as a playwright, inasmuch as the following plays, of which he is the author, are being presented by Gus Hill: "Alphonse and Gaston," "The Royal Lilliputians," and "Recklessness," in which Ernest Hogan is to be featured. Peter G. Patti is associated with Mr. Marion.

Miss Ryan, who is starring in Nevada, under the management of Miller and Hegarty, is singing Jerome and Schwartz's topical song, "Mr. Destiny."

Belle Gold is meeting with success singing Truhern and Smith's "Dollar Song."

Jessie West introduced Ed Roger's new ballad, "A Merciless Bird of Prey," last week.

William H. Antead, who has spent the greater part of the summer of his country home in Saratoga, has returned to this city.

Fannie Midgley, now playing the part of Susanna in Brown's in Town, is singing "When a Lady Looks the Hand," with marked success.

The Great "Dollar" Song By TRAHERN & SMITH Composers of Sweet Clover.



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41 WEST 28TH STREET, NEW YORK.

DON'T ASK US, BUT ENQUIRE OF YOUR ARTIST FRIENDS THEIR OPINIONS OF BRENNEN AND STORY'S NEW BALLADS,
RING DOWN THE CURTAIN, I CAN'T SING TO-NIGHT
SHE'S A SINGER, BUT A LADY JUST THE SAME.
I WANT MY MANNA. Professional organ and orchestra free, and piano and program.
Professional organ and orchestra free, and piano and program.
Professional organ and orchestra free, and piano and program.
Professional organ and orchestra free, and piano and program.

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In answering these advertisements, please mention THE MIRROR.

MUSIC PUBLISHERS.

THE SINGER OR THE SONG. A FEW USEFUL FACTS CONCERNING BOTH.

To begin with, this is a true story. "Home Ain't Nothin' Like This," that sounds a little like Devery, don't it? Well, "sounding" on and applying to (as Devery would say), the singer or the song, a few remarks may be of interest. There has been a number of arguments as to whether the singer makes the song or the song makes the singer, and the question has never been settled and probably never will be. However, Al. Traherne, who is probably the greatest living authority on this subject, says good singers make good songs good, and good songs make good singers better, so we'll have to let it go at that. "Home Ain't Nothin' Like This" is considered a good song by a score of good singers who sing it best, and are proud of the additional copies they receive at each performance. Little Miss Lydia Colby, of the Four Girls, scored an emphatic hit at Tony Pastor's, while Carrie Scott, at Firth Wheel Park, Chicago, did likewise; Dan Gleason, with Ward and Valjea, at Buffalo, created a sensation; Madeline, at Indianapolis, succeeded to the same; the rest, the "white ones," as they are called, have had three more success, while living down at St. Louis the man who wrote it, and Harry Morris, of Worcester, who tried to sing it, and the girls of the Four Girls, created a good one and "a smash good one." As far as the singer or the song, if you sing a song that suits you and your voice will be suited. The man that is responsible for all of this talk is, of course, a composer, composed by living men, who, by the way, have written a number of very good songs. Leo Fuld, who is a very good friend of mine down here in the city, will tell you that the man that wrote "Home Ain't Nothin' Like This" is a good singer, but if you are a good singer, he will have a hard time to win your respect.

"She's a Singer, But a Lady, Just the Same" is another story song from the pens of Brennen and Story, and is meeting with success in vaudeville. "Lilac Ring Down the Curtains," it is a story of stage life, and has become a favorite with many singers on that account.

William H. Antead has composed and just put on the market a characteristic march and two-step entitled "Pore Lil' Moon," that is dedicated, by permission, to the New York Herald. Readers of the Sunday Herald remember Outcault's series of funny pictures of "Pore Lil' Moon" and his companion, the dog, cat, monkey and bear. The title page was drawn especially by Mr. Outcault, and shows "Lil' Moon" and his companion in a characteristic attitude.

Woodward and Jerome are busy rehearsing the many special numbers they have written for the Gus Hill attractions.

HARRIS TO COME EAST.

Charles K. Harris, composer of "After the Ball," will shortly remove his entire publishing plant from Milwaukee to New York, and intends to locate here permanently. Mr. Harris owns his most valuable to his name, "After the Ball," that brought him wealth and fame. Myer Cohen, who has been Mr. Harris' New York representative for several years, will remain here to assist and be in charge of the entire plant, that will probably be located on upper Broadway.

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BOSTON TRANSCRIPT, Sept. 2.

Miss Lillian Lawrence, as Rosalind, acted a character to her reputation which has tested the abilities

of the great artists in the past, and she succeeded in winning the favor of her audience in the most delightful fashion in all her scenes.—BOSTON JOHN HALE, Sept. 2.

Lillian Lawrence appeared as Rosalind for the first time in her stage career, and her interpretation showed the result of careful study and the reproduction of the beauty of the several scenes of the character. She made a fascinating figure in the new character.—BOSTON POST, Sept. 2.

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As Rosalind in As You Like It. VICTORIA

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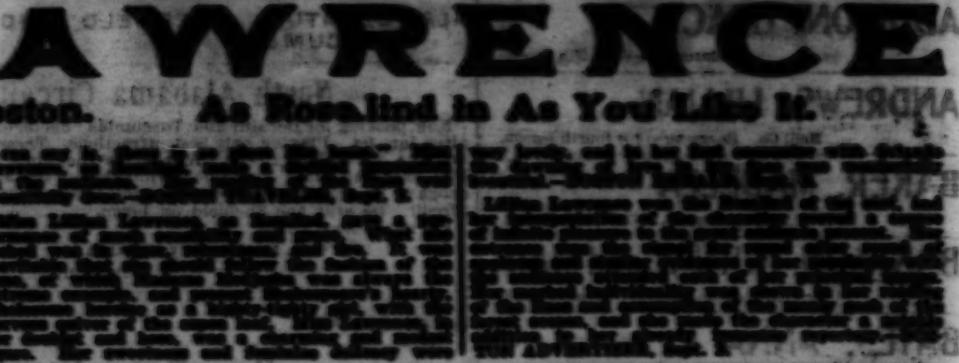
JIM THE PENMAN.—Miss Hamilton in the part of Mrs. Balston was simply superb. Her discovery of the peculiarity of her husband was a piece of suppressed emotion worthy of Mrs. Fiske or Mrs. Keeler, and her coquettishness was magnificent.—Mr. Frear Sunday Sun.

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